Kine WEEKLY

Dalton : Exclusive Statement
—See Page 3

ROM ONE COMPANY N TWO WEEKS!

"THE YEARLING," released last week, is now in the process of setting up new box-office records as well as giving thousands their biggest entertainment thrill!

"FIESTA," released this week, brings luscious Esther Williams in a new and sensational role—that of a bullfighter as well as bathing belle! Actually filmed in old Mexico, this hit promises to be one of the most popular moneymakers of the year!

Bette's B.O. bull's eye!!

WB

"DECEPTION" IS A SMASH

FROM WARNERS, THAT

BETTE DAVIS PAUL HENREID CLAUDE RAINS **DECEPTION**

DIRECTED BY IRVING RAPP
PRODUCED BY HENRY BLAN

"THE BIG HEART"
BIG
or Gaumont Haymarket
nd Marble Arch Pavilion
September 28th.
20TH CENTURY-FOX

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,108. Thursday, September 25, 1947. Vol. 367.

16 NATIONS IN AID AGREEMENT
See BRITISH MOVIETONE NEWS

DALTON'S STATEMENT TO THE "KINE."

"Give Me Practical Suggestions—with a Large Saving in Dollars"

CRIPPS TO HEAR C.E.A. CASE NEXT WEEK

Special by Our Own Reporter

WHITEHALL is not working out new plans to replace the Dalton film duty. Confused reports during the last seven days have left the Trade in doubt as to what is taking place in the increasingly complicated film-dollar situation.

The position was somewhat cleared up this week in a statement by Hugh Dalton, Chancellor of the Exchequer, to a "Kine." reporter, and by the news that Sir Stafford Cripps, President of the Board of Trade, has accepted the Film Industry Employees' Council proposals for Government-sponsored round-table talks on the implications of the 300 per cent. ad valorem duty.

Hugh Dalton, asked by the KINE. if any plans are being made to modify the duty, replied that this was not the case.

He said that he had not debated the implications of the duty on Hollywood product with John Snyder, Secretary to the U.S. Treasury, during the latter's visit to Britain last week.

Mr. Snyder told the KINE. last week that he had presented no official U.S. Government proposals.

U.S. DEPUTATION LATER THIS YEAR

Mr. Dalton confirmed the "Kine." report of last week when he told our reporter: "I am expecting a deputation from the American producers later this year. The British Government is prepared to listen to any alternative plan to the present duty, always providing that such a plan means a *large* saving in dollars." (The speaker emphasised 'large.')

Mr. Dalton's statement seemed to be in direct conflict with reports from the London office of the M.P.A., where the KINE. was told that a visit from Eric Johnston was not at present planned.

The C.E.A. is to put it case to Sir Stafford on Tuesday of next week.

A Board spokesman this week indicated that the President would listen to the exhibitors' case, but he is not expected to "talk terms." He meets the film men on a fact-finding basis.

Meanwhile, the trade unions are standing by to press their case for joint efforts to boost home production. George Elvin, general secretary of A.C.T., told the KINE. that Sir Stafford has accepted the F.I.E.C. proposal for all-industry talks.

PRODUCERS REPLY TO BOARD OF TRADE

It became known this week that the B.F.P.A. has been approached by the B. of T. and asked for producer comment on the F.I.E.C. document. The producers, while not in agreement with several points, have indicated to the Board that they would be prepared to sit in on round-table talks. These talks will be in addition to the conference Sir Stafford has called with B.F.P.A. to debate British production output.

A.C.T. is no longer pressing its case directly to the producers for emergency talks, but negotiations are going ahead—and they were started before the tax crisis—for the setting up of a joint central production committee.

A.B.C. Buys Up London Kinema

The KINE. understands that Associated British Cinemas has purchased the State Kinema, Barkingside, in East London. The State, which has a seating capacity of about 2,500, is one of the latest super-kinemas to be opened prior to the outbreak of war. Kay Bros. were the owners.

U.A. PLAYING TIME DEAL WITH GAUMONT

Booking Split with Rank Settled

THE booking split between United Artists and the J. Arthur Rank Organisation has been settled.

The KINE. learns that Arthur Brown, booking chief of Gaumont-British, has concluded a deal with David Coplan, managing director of United Artists, whereby the new Chaplin and Gregory Peck films will shortly open at Gaumont theatres in the West End of London and will be booked on the circuit.

Five other U.A. films are involved in the contracts.

The inability of U.A. to get playing time on either of the Rank circuits was a major cause of the recent crisis in the affairs of the company, as a result of which a number of important resignations were made on the board.

Arthur Kelly, vice-president in charge of foreign distribution, recently left London for New York after conferences with the Rank interests on a number of occasions.

Exhibitors Pencilling-in Non-Film Shows as Famine Precaution

FILM exhibiting interests are taking no chances with the threatened film famine (writes a KINE. reporter). some circuits are unobtrusively concluding deals whereby playing time can be occupied with non-film programmes if the emergency persists.

I understand that, as far as Odeon is concerned, the Rank group considers that it is all right for at least eight months, and no departure from normal booking practice is known to have taken place on this circuit.

Gaumont-British, on the other hand, now shows a tendency to extend the activities of some of its specialised theatres. In this it is aided by the fact that the State, Kilburn, has had a big success with the International Ballet.

A circus has now been booked for Christmas week at the State.

The possibility of turning at least one of the circuit's inner London—but not West End—theatres into a temporary playhouse has also been discussed, and negotiations are on foot. It is possible that the Coronet, Notting Hill, will go in for this change of policy.

Discussions have taken place with repertory companies who might be called in to fill a bill during a film emergency.

The Bernstein circuit is said to be interested in securing a date from a top-line musical play from the West End.

Union Asks Shorts for 5-Day Week

A.C.T., having completed its five-day forty-hour week feature agreement with the B.F.P.A., is now negotiating a new agreement for short film workers, the KINE. understands. The union has asked for a five-day week in this section of the industry, but a counter-proposal for an agreed 44-hour week of five and a half days has been put up by the Association of Specialised Film Producers.

The union executive is to debate this point this week.

KINEMATOGRAPH WEEKLY

93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468
Telegrams: Kine, Southcrawood, Rand, London

Joint Editors:
A. L. Carter : Connery Chappell

Assistant Editor: Alex. J. Martin

Advertisement Manager: Paul Peak

"Kinematograph Weekly" is a member of the Audit Bureau of Circulations

THE SHOW MUST GO ON

THERE has always been a tendency in Wardour Street to look down on any form of kinema programme which does not wholly consist of films.

Kine-variety, as we used to call it, had a flutter back in the days of silent pictures when vast sums of money were spent on lavish stage shows.

Since those far-off days, not only has kine-variety been virtually forgotten, but even the organ interlude has tended to be featured less and less in the film programme.

The modern outlook is that the film's the thing, and that nothing else matters.

There are now signs that in the emergency of the threatened film famine, some kinema owners may be compelled to modify their attitude on this subject. Already there are rumours of variety shows, musical plays, ballet and even circuses being pencilled in by some of the more far-seeing exhibitors, while last week's KINE. announced that the experienced E. J. Hinge was proposing to gear up his variety agency so that it could provide full vaudeville programmes for showmen suffering from product shortage.

Such news is immediately greeted with criticism by some film people, who argue that nothing but the screen should be used in a kinema.

In normal times, there is much to be said for their attitude, no doubt. But these are not normal times. Your real kinema owner is a man who is determined that the show must go on. He is the modern counterpart of the showmen of old.

If in a few months' time a short variety interlude will help to keep a kinema open, then surely such playing time will have served a good purpose in an emergency.

It is devoutly to be hoped, however, that the real crisis of the film famine will never come about.

TWO major news items of the week, obviously, are the KINE.'s exclusive statement from Hugh Dalton, Chancellor of the Exchequer, and the announcement that the C.E.A. deputation is to call on Sir Stafford Cripps next Tuesday.

We count ourselves particularly lucky to carry in this week's issue an answer to a formal question put to the Chancellor which at least clears up one side of the prevailing doubt, contradiction and speculation.

Only last week, I noticed, one newspaper was suggesting that the Americans would not be coming over here and that the tax position was in the hands of Sir Stafford, who had new ideas of his own.

OUR statement from Mr. Dalton puts the whole thing in its right perspective and will provide valuable ammunition for the C.E.A. members when they go along to keep next Tuesday's appointment.

The position in short is that the Chancellor does not regard the tax as the last word.

He is willing—he may be even more than willing—for the industry to work out its own solution.

FROM talks I have had from officials in Whitehall it is quite obvious that one of the problems behind the tax is a desire on the part of the Government that there should be a permanent abatement in the number of dollars that will be remitted to the States.

"Permanent abatement" are the two key words. They imply that the Government is looking forward to a time in the future when such things as currency freezes will be things of the past. And they are apparently quite determined that when that day comes remittances of dollars shall be at a substantially lower rate than they are now.

MEANWHILE, the position is certainly very obscure. On the one hand, we have Mr. Snyder, secretary of the U.S. Treasury, who assured the KINE. a week ago that American film officials would certainly be coming over to talk tax.

Secondly, we have Mr. Dalton's remark quoted by our reporter this week.

Lastly, we have the report of the London office of the M.P.A., where, in the absence of Fay Allport, I was assured by a member of the staff that they had received a cable saying that Johnston has made no plans to come to London.

You note this is not a refusal; it is the absence of any plans at the moment.

THE C.E.A. Home Office Committee has another meeting at Shaftesbury Avenue this week. Walter Fuller tells me that it may prepare its final report.

After that it will seek a meeting with the Home Office officials and put the formal exhibitor viewpoint.

But for the fact that the whole trade is paralysed by the tax emergency, I predict that this Home Office teaser and the problems which it sets would have been the chief debating point of the last few months among film people.

L O N G

IT looks as though the battle between United Artists and Arthur Rank is a thing of the past.

Arthur Kelly was over here for some weeks conferring with Mr. Rank himself and with John Davis, trying to break down the impasse which had arisen and which had resulted in U.A. films getting no playing time on Odeon or G.-B.

Now I hear that Arthur Brown, G.-B. booking chief, has taken seven U.A. films, topped by the Chaplin picture.

THIS Chaplin film is to have a dual West End run, I believe, at the Gaumont, Haymarket, and the Marble Arch Pavilion.

It is in the West End, incidentally, that the film famine is starting to show itself.

It must be obvious to everybody with half an eye that one or two film theatres are already finding their reserves getting thin in the extreme.

MORE news of importance in the film scene is that although there has been very little song and dance about it you may take it from me that some of the big people on the exhibiting side of the business are looking around and pencilling in some pretty unusual programmes for use as and when and if the film famine really threatens the complete stoppage in box-office programmes.

I hear that Gaumont-British is thinking of turning at least one of its smaller near-West End houses into a legitimate theatre, to borrow *Variety's* favourite expression.

You may take it, too, that directions have gone out elsewhere to pencil in symphonies, operas, Gilbert and Sullivan companies, and even repertory companies.

WITH three committee meetings next Monday and with the monthly council meeting due on Wednesday, E. W. Wingrove, secretary of the Producers' Association, returned to London this week from Venice.

Over there he saw how British films did not do particularly well in the awards and he took time to go round the local studios.

Sydney Box has a unit in Venice ready to make "The Bad Lord Byron," for the title part in which Dennis Price will need to learn to walk with a limp.

SAM ECKMAN, JUN., this week celebrates the 20th anniversary of his arrival in England.

During those years the industry has grown enormously, and it is a fair comment on the man to say he has played a leading part in aiding that growth.

The KINE., which likes to do these things rather more thoroughly than some, to-day devotes its main feature page article to a profile of the man.

It only remains for me here, in a short editorial note, to wish Sam Eckman every success and happiness in the next 20 years—and if he chooses to spend them in England we shall all be very pleased.

LET us also pause for a moment to congratulate Harry Adley in this week which seems full of business anniversaries. Lunching with him a day or two ago I learned that this Thursday sees the 22nd anniversary of the founding of the firm of Youngers.

Joel Marks and Stanley Bell, two of his original partners, are still with him in the business, and the firm, due not a little to the extraordinary vitality of its managing director, has gone from strength to strength and is still well on the up beat.

Harry was telling me how the first theatres whose advertising space he bought were three humble little affairs owned by Lou Morris—who is at the moment on a long business-holiday in South Africa, where I understand he has fixed up some important business interests.

ONE of the theatres concerned was down at Bow, and only the other day Harry renewed its advertising contract—a pleasant reminder of the past.

Youngers is a business which has been built on the goodwill of exhibitors and no man has a higher opinion of that goodwill than has Harry, whose remarkable hospitality at C.E.A. summer conferences is one of the features of this convivial trade of ours.

ALSO lunching with him to celebrate the anniversary was Fred Hutchinson, sales manager of Paramount. It is almost exactly 39 years ago since Hutchinson entered the film business—joining a small group of kinemas owned by family connections at Adley's.

The pair have been great sparring partners ever since, and although that original company was mostly absorbed by G.-B. years later, Adley himself still has an interest in a few theatres, notably one at Scarborough, where young Hutchinson first studied the art of film booking.

Let us look forward to the Long Shot we will be writing in another 22 years' time when Harry Adley and his lads have had 44 years getting Younger and Younger.

MODEST remark over the 'phone this week from William Boxer, director of a number of South African companies. Boxer tells me that last week's report on his British trip painted too rosy a picture of his set-up, which is still well outnumbered by the Schlesinger group in the Dominion.

The KINE. man quotes him as saying that top feature production budget in the Dominion,

SHOTS

without overseas distribution, is £67,000. In fact, Boxer tells me, the figure he stated was six to seven thousand pounds—a price which should make quite a number of British producers take notice.

HERE is a new name for the Trade — Roland Thornton, who recently resigned from a national editorship in the Kemsley group.

Since then, however, Thornton has joined Fay Allport, of the Motion Picture Association of America, in a senior executive capacity.

As one who has known him for a long time and knows how deep are his feelings as to the importance of Anglo-American amity in this world of ours, I can imagine no better choice.

THORNTON is short, tubby, Puckish and more Yorkshire than J. B. Priestley. He wears the perpetually questioning air of a simple man in a complex world. But he is very very far from being a simple man. On the contrary, he is one of the shrewdest people in modern Fleet Street.

Now, he tells me, Allport and he have made another appointment. Fred Moir Brown, who has been a Kemsley man for about 20 years, has also joined the M.P.A. as Thornton's assistant, and I imagine that Brown will be in charge of the work-a-day business of Press relations, leaving Thornton to brood on the wider issues.

They will make an extremely formidable team and one which is very much of an acquisition to the trade.

EDWARD COOK, of the Big Six Film Unit, has been through to me with no little show of trouble and anxiety over our publication of a C.E.A. General Council report last week in which we said that the activities of this company had come up for debate.

Cook asked me to make clear that the approach of his company to kinema managements is for them to show pictures made on behalf of the National Coal Board and with the co-operation of the Mine Workers' Union.

No payment is sought for exhibition of this particular work.

Mr. Cook adds that hundreds of exhibitors are showing the subjects because they believe it is in the interests of the country to do so.

I have pleasure in passing this elaboration and explanation on to my readers.

MY callers this week included Frederick W. Baker, who is no relation to his namesake at Butcher's, and who has been on the production and technical side of the film business for a great many years.

He had with him an old journalistic colleague in W. Comyns Beaumont, who was for some years on the Odhams group.

Baker and Beaumont are directors of Oldway Studios, a new company to which my studio correspondent referred a week or so ago.

ORIGINALLY, they planned a studio in Torquay, but now have fixed one up at Paignton with two smallish stages, a dubbing room, theatre, and so on.

RCA sound is ready for installation; the aim is eventually to build a large permanent studio. The existing plant will be ready for operation about February.

The space available will be about the size of one of the smaller London studios, like, say, Twickenham or Riverside, and Baker hopes, obviously not without grounds for a measure of optimism, that his studio will play its part in relieving floor space famine.

DUBLIN certainly cannot complain of the attention it gets from the senior Trade officials. It is a territory well used to important visitors.

The two latest to make the trip are Bob Wolff, head of RKO-Radio, who stopped off at Liverpool on his journey over to inspect the company's new branch office.

With Wolff went Joe Vegoda, RKO's sales manager, a young man who is never anything but on his toes.

TWO more top Wardour Street men who are just back from the provinces are Alan Byre, head of Selznick Releasing Organisation, and Joe Marks, sales manager of Pathé.

Needless to say, both of them have been looking round the territory seeing how the "Due in the Sun" has been handled. The picture has been well sold, and has done very good business.

IT was a pleasure to drop in on Ken Nyman round at Eros the other day and meet Mick Hyams all over again.

Michael Hyams, to give him his full name, is the youngest of the three Hyams brothers—Phil, Syd and Mick, in that order.

He went to the States more than 10 years ago and is now an American citizen. He wore U.S. uniform during the war. He owns three theatres in New York and a small distributing company handling Continental pictures.

FOR the last six weeks he has been looking around Britain and touring Europe, during which time he has picked up one or two subjects for his American company.

One thing Mick Hyams said which impressed me was that he could not understand why the British imagine that exhibition is on a higher standard in America than it is here.

On the contrary, he thinks that the Americans know how to get behind a picture in a big way, and are unequalled in large-scale advertising concepts. But in the business of house management he thinks the British kinemas beat them every time. Interesting, and a little unexpected.

SUNDAY'S dinner of the Water Rats—that grand charity club of variety—had as farewell guests Laurel and Hardy, whose generosity to the profession during their tour here has been, by request, unpublicised.

Filmland was represented among the guests by Ben Goetz, Victor Saville and Robert Stevenson.

JIMMY FORSYTH tells me that 11,000 food gift parcels have arrived in Britain from the patrons of Hoyts Theatres in Australia and will be distributed in Gaumont-British theatres.

In order to avoid a stampede, the recipients are being chosen from the contact of G.-B. officials and various local authorities.

The High Commissioner for Australia—J. A. Beasley, handed over a token parcel to Mark Ostrer at New Gallery House last Thursday and thus set the gift scheme rolling.

KEN NYMAN

J. VEGODA

ARTHUR BROWN

MICK HYAMS

H. ADLEY

CLOSE-UPS

by SCREENCOMBER

The Addition of Omission

SHOULD the Screencomber scheme of Miniaturity be rejected by the producers, tentative talks have taken place with the projectionists with a view to submitting an alternative plan, which, for want of a better name, is called "Omission." The idea is based on the scheme, recently put forward by old "Fiddler" Granger, which supposes that projectionists leave out the odd reel or so, to get off early and meet the girl friend. To save the projectionists this trouble, the producers will submit the original script to the projectionists, who, before the production actually goes on the floor, will advise them which two reels they would have taken out had they been meeting a girl friend, if they had a girl friend. This will save the producers the time and money necessary in making these particular reels, which the projectionists would have left out anyhow, and thus a tremendous saving in time and space will be effected.

Among the Big Pots

INTOXICATED with the thrill of his elevation to the rank of Samovar of the Soviet and heady with power and the knowledge that the Order of Molotov entitles him to say "No" to a producer, mild, bespectacled Professor Monja Danischewsky stepped over from his beloved Synthetic Caviar Factory to a nearby studio that he might test his new-found power. Boldly, he approached a real, live producer, and in a voice of thunder roared "No!" There was an 'orrified 'ush. An 'orrified 'ush is the same as a horrified hush, but without the aspirates, which the producer had been using as substitutes, because he had run out of aspirins. At the same time, a seismograph at West Bromwich reported slight earth tremors. A number of technicians were admitted to the First Aid Post suffering from shock, but the producer himself remained unperturbed. First, because he couldn't be persuaded that anyone had said "No" to him and, secondly, as it was a word he had never heard in his life, he just wouldn't have understood it, anyhow.

At the Soviet Embassy it was stated that the Award was made because of the Samovar's great service to the Soviet Union following his Synthetic Caviar experiments, which had done more to drive people to the real stuff than any other single factor.

A puzzling feature of the Citation, which is causing the more envious to cast doubt on its authenticity, is that the document is signed, not by Marshal Stalin, but by a lesser official, with the admittedly un-Russian name of "Lipton." That Tovarich Lipton is a very painstaking individual is proved by the way he not only crosses his "T," but underlines it.

Commenting on the studio incident, an official spokesman stated: "The Samovar is just a big tease."

Sam Eckman, Jnr., managing director of M-G-M, arrived in London 20 years ago this week. Doyen of the American film colony in London, he was for some years President of the K.R.S. and is the accepted leader of U.S. distributors here. His work for Metro was rewarded last year when he was appointed a director of Loews International Corporation, the company which controls the whole world-wide M-G-M distribution machine with the exception of the United States.

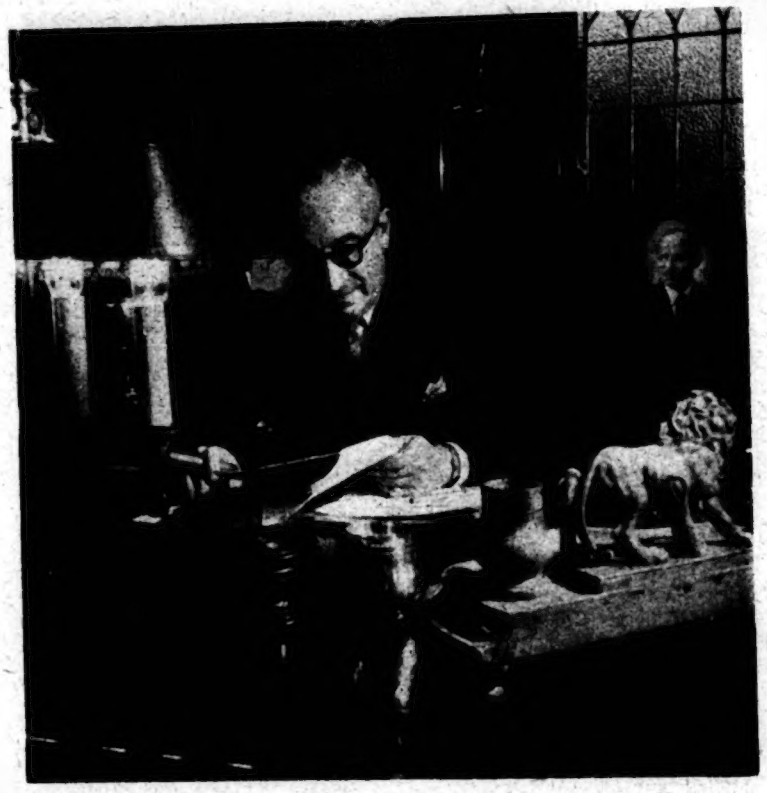
The Man Who Is Eckman

A Pen Portrait *by CONNERY CHAPPELL*

BACK before the war, in the days when the American novel was at its frothiest, there was published a rasping, rollicking movie satire with the catchy title "What Makes Sammy Tick?" It passed almost without notice in England, but in its hard metallic way it perhaps added just a little more than a smart title to the ephemera of its day.

The Sammy of the story was a thruster, a dynamic young man from the New York Bronx, filled with so much dynamite that his friends were perpetually bewildered in their efforts to explain the first source of his extraordinary energy and ambitions. The question as to what made him tick could never be answered.

Now the ambitious Sammy of the story and Sam Eckman, Jun., who this week celebrates the 20th anniversary of his arrival in England, have only one thing in common. They both started in the Bronx. For the rest they are a pair of opposites; Sammy became a producer. Sam believes that studios should be left to studio people; Sammy was all the obvious things; Sam is in many ways a mixture of the unexpected; Sammy was more obvious than a sunflower and just about as open; Sam gets his best results at his quietest moments.



Exclusive KINE. portrait by Peter Waugh of ILLUSTRATED.

Started at Bronx

Forgetting Sammy, who was unreal, but who epitomised what some people apparently think about film people, and concentrating on Sam, who is real and who is the opposite of what the public expects, then it is reasonable to start off by saying that he commenced his business career in a Bronx kinema owned by his father.

It had 299 seats. One more would have brought it under theatre control and licensing. For this reason most New York theatres at that time seated precisely 299.

That example of the simple application of elementary logic was perhaps Sam Eckman's first insight into a business which, partly through his own considerable influence, has become very logical indeed.

Helping father, relieving the operator and earning 18 dollars a week saw out most of the year 1910, with the film bookings done in odd moments, and with night school three times a week.

Then the kinema went out of business and Eckman joined Mutual. J. N. Naulty was its general manager, and W. F. Rodgers, now sales manager of M-G-M in the U.S., was his assistant.

When Eckman first applied for the job he was turned down. But the very next day he was offered the position of one of Naulty's assistants, a man having just left to join a church film service which the Duke of Manchester was sponsoring in the U.S.

Eckman's stipend duly rose to 35 dollars a week and he stayed precisely one year with Mutual, working from 8 in the morning until midnight, with his Sundays to himself after 1 o'clock.

In those days there was not much an assistant did not learn. He was at once booking manager, dispatch manager, exploiteer and anything else you like, including local salesman. In this capacity he met Bob Wolff, now enthroned at Dean Street. Wolff was assistant manager of a New York kinema and used to book his films from Eckman, taking the cans under his arm and walking off with them when the deal was finished.

Fired by J. C. Graham

After a year the young men of Mutual were fired by one J. C. Graham, who will be remembered in this country as managing director of Paramount until a few years ago. There was a mass move to the new Triangle. Eckman became New York branch manager. In 1917, however, Sam Goldwyn formed Goldwyn Pictures and many of the young men moved at once to his aid. One of them was Eckman.

That was 30 years ago and he has been with Goldwyn, or rather the vast corporation that has evolved out of the original company, ever since.

For Goldwyn, Eckman was New York branch manager before going to the head office as part of the organisational sales council, an idea which was inaugurated by Goldwyn and which was regarded as rather a quaint introduction at the time. Of the five members of the council, three—Rodgers, Howard Dietz and Eckman—are still with Metro, and the fourth was John Flynn, who recently retired. The appointment made Sam Eckman a vice-president of the Goldwyn company.

In 1919 he married Rae Harris, daughter of John Harris, and she arrived with him in England when he later came here to work.

Office at the Tivoli

It was in 1924 that we had the merger with Metro and the company as it is now known. For them Eckman continued as sales executive until, in 1927, he came to England as managing director of Jury-Metro-Goldwyn, when "Ben Hur" was thundering its chariot wheels at the Tivoli, where he took a small office. Within a year the name had been changed so that the British subsidiary became identified with the parent American company. That year, too, the first Quota Act was passed into law. A year later came sound with "Broadway Melody" dancing out its tunes to enormous crowds at the Metro Empire.

For some years Eckman settled down quietly and lived in Piccadilly, worked at Tower Street, ate at the Ivy and steadily moved up in the subtle gradations of film-business society. He became President of the K.R.S. in 1931, and held the job for three years.

Slowly at first, he became talked about. The talk increased until gradually it was recognised that he was the dominant voice of the American film colony in London. This was certainly borne out years later when, during the war, in the absence of Fay Allport on sick leave, and at the wish of his fellow managing directors, Sam took on the duty of London mouthpiece for the Hays Office—as it was then known.

During all this time the progress was not always easy going. He had to stand up to a front-page row with the C.E.A. over "Gone With the Wind," when he went out to sell a picture in a new way. It is some testimonial to the commercial value of the film and to the man who sold it to point out now that the row is merely a matter of history, that it was booked to 1,200 theatres and grossed well over £900,000 for its renter.

To-day, twenty years after the fun started, Eckman looks little changed from the man who came here during the silent films—a little greyer, but not noticeably much altered. During his twenty years, flat rates have changed to percentage, and he has probably taken more money from the British exhibitor than any man who ever lived. His reply to this, immediately, would be that he has put more money into the British box-office. Nothing if not a man of logic, Eckman excels at retorts of that type.

A Great Organiser

Away from the desk, Eckman is a man who makes a habit of working five days a week and leaving his problems at Tower Street. To an outsider it seems that there are two ways of working in the film business; one is to do 15 hours a day and die young; the other is to organise a job so that spectacular stuff of that sort is quite unnecessary. Eckman, who was the first renter to introduce a five-day week in Wardour Street, is a member of the school of organisers.

Away from the office, too, he is not a man who talks pictures and lives pictures. He has two main hobbies; one is reading, the other is fine art, of which he is quite a knowledgeable collector. He belongs to no library, but buys books in quantity. In his hobbies it is possible that he is less methodical than he is in his office. People are like that. As a collector, too, he goes in for no particular school, just taking what attracts him, but being particularly interested in fine books and old English furniture.

There is nothing of the countryman about Eckman, although he

Continued on page 12B

NOTTS N.A.T.K.E. ROW OVER S.O.: ALL OFFICIALS SUSPENDED

"Purely an Internal and Domestic Affair"—O'Brien

WHEN he was in Nottingham on Saturday taking part in political activities, Tom O'Brien, general secretary of the N.A.T.K.E., was invited by the KINE. representative to comment upon the situation which had arisen between the Executive of the union and the Notts branch, following the recent Sunday opening campaign, ending in the suspension of the branch secretary.

He said: "My Executive regard the Nottingham kinema branch situation as purely an internal and domestic matter, and one that unfortunately arises from time to time in every union. We regret that the local branch has magnified what is an internal difficulty.

"The National Executive will not be provoked into following the branch example and this matter of internal discipline will remain as such."

Asked if the Executive would reconsider the matter in view of the branch secretary's record, O'Brien replied, non-committally: "It was a unanimous decision of the Executive, and Mr. Kirk was present when that decision was reached. The whole of the branch officials and the committee were suspended, not only the secretary. A sub-committee which had been dealing with the matter recommended the suspension of the secretary, but that was superseded by the Executive, who suspended all the officials."

All the members of the committee of the Nottingham branch of N.A.T.K.E., including the president (E. Sedgwick), the vice-president (E. Foster) and five others, have been suspended by the National Executive Council, in addition to the recent suspension of C. B. Kirk, the branch secretary.

This decision was made known at a special meeting of the branch at Nottingham on Sunday, when letters were read from the national president, Jack Smith.

The meeting refused, under the circumstances, to appoint new officers, and a member was detailed to write to the Nottingham Trades Council to obtain their support and to ask for guidance for a body of organised kinema workers without officers.

BRITISH SCREEN AD. CODE NOW READY

The C.E.A. is to be asked by the Association of Specialised Film Producers to agree to a nation-wide code of screen advertising. The advertising section of A.S.F.P. is meeting on Wednesday of this week to debate a preliminary draft of the code, which has been in preparation for several months.

The code is designed by A.S.F.P. as a national standard of good professional practice. It wants exhibitors to help the Association—in the exhibitors' own interest—to carry it out.

Joint Committee Meets

The Joint Committee of the C.E.A. and K.R.S. is resuming its meetings next Thursday, October 2. The film tax is not in the agenda, the chief items of which are 16-mm. and film hire problems.

DUAL WEST-END RUN

Katina Paxinou and Derrick de Marney in UNCLE SILAS, the Somlo-Irving production for Two Cities, which G.F.D. is presenting at the Gaumont, Haymarket, and the Marble Arch Pavilion on Monday, October 13

Minney: "Overheads Could be Reduced by 20 Per Cent"

R. J. MINNEY, who quit the Rank Organisation last year to produce for Maurice Ostrer's Premier Productions, has published a book, "Talking of Films" (Home and Van Thal, price 6s.), in which he makes a slashing attack on rising production costs and continued adherence to a policy of "prestige" picture-making.

His book is a blunt and very outspoken criticism of the Rank studio organisation.

He says this of the Rank production group: "We are told that Mr. Rank is not interested in making money. It is to be wondered what shareholders, who are apt to clamour for their miserable profits, think of this attitude. We are told also that Mr. Rank is only interested in prestige, in raising the level of intelligence of the British people. . . . To that word no one can be said to have the sole right. There is no reason why it should be used as a pall to be drawn reverently over the dead face of a film that has failed commercially."

He quotes many production figures, indicates that overheads could be reduced 20 per cent. by skilled planning, and insists that British film costs must come within the scope of home market finance.

He says: "It is exceedingly difficult now, if not actually impossible, for an independent producer to make a picture. Studio space is practically unobtainable. Mr. Rank is rarely able to spare any, so vast are his commitments."

N. Western S.C.M. Apology—Criticism of Butchart Ill-founded

NORTH Western branch members of the S.C.M., meeting in Liverpool, have been criticising general secretary Sam Butchart for delays at head office in acknowledging membership fees.

E. Appleton, who presided, read a letter from the national secretary stating that, in addition to the fact that these reports were inaccurate, they were based on information which was far from complete. There were no members who had forwarded completed application forms for membership and remittances in settlement of membership fees, to whom acknowledgments had not been sent.

"In fact, membership cards, rule books and copies of S.C.M. have been sent to all paid-up members of the Society, with the exception of South Wales and Monmouthshire branch."

Appleton replied to Butchart: "I, personally, have received acknowledgment, and at the meeting I told the members concerned that pressure of work was probably causing the delay. I did mention that you put in a lot of time at conciliation board meetings, which would naturally account for the pressure of work."

He goes on to apologise for making the assertion that most of the national secretary's time was taken up with conciliation board work. He and his fellow members of the branch were not aware that the national secretary's position had been to date an honorary part-time one.

Sunday Film Fund is Likely to be Scrapped

B.F.I. MEMORANDUM IS DELAYED: NEW TALKS

THE Sunday Cinematograph Fund, operated by the Privy Council, is expected to be wound up at the end of 1948, writes a KINE. reporter. Whitehall could not confirm this report: but Trade officials are saying that there can be no further use for the fund when, in 1949, annual payment to the British Film Institute becomes operative from the Treasury.

The fund, built up of public money from Sunday kinema tax percentages, is paying the B.F.I. annual grants of £35,000 which is £5,000 more than its annual income. The fund will be exhausted by the end of next year at its present rate.

Meanwhile, the B.F.I. is putting the finishing touches to its draft memorandum to the Government, setting out its aims and contemplated annual financial needs, and it contains 40 sheets of estimates. It will be a basis of the Government plan to put the Institute on a national State-supported basis.

Before Whitehall will accept the B.F.I. proposals it has wanted a clear-cut dividing line set up between the work of the Institute and the work of the National Committee for Visual Aids in Education and the Scientific Film Association. The Institute is to meet visual aid leaders on October 1. It has already thrashed out a number of matters with the S.F.A.

EIRE HAS NO NEW HOLLYWOOD FILMS

Eire will receive no new U.S. films. All product has been distributed there direct from Britain, so that the country is now affected by the M.P.A.A. decision not to send films to Britain until there is a lifting of the Dalton duty.

According to the KINE.'s correspondent in Hollywood, the suggestion that new films be shipped to Eire direct has now been turned down. Reason given is that Eire is expected to follow the British example and impose a similar tax.

New Move to Break U.S. Strike

The Motion Picture Producers' Association is to hold a special strike settlement meeting in San Francisco, October 4, cables W. H. Mooring from Hollywood. Richard Walsh, of the I.A.T.S.E., is the only major personality involved in the protracted dispute who has not yet agreed to attend.

The reason is that replacement of qualified technicians, often by ill-trained substitutes, is slowing down production and sending up studio labour costs.

A.T.O. Wants Affiliation

Following the recent dismissals of organists by the Gaumont and Odeon circuits an emergency meeting of the Association of Theatre Organists on Tuesday at Victory House, London, unanimously decided to apply for affiliation to the Musicians' Union.

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SECOND GROUP

TITLE	STARS	CERT.	REG. NO.	LENGTH (FEET)
SECRET MISSION	James Mason Hugh Williams Michael Wilding Stewart Granger	U	BR/DR 5679	8166
EX-CHAMP	Victor McLaglen Tom Brown Nan Grey	U	F2035	6538
EAGLE SQUADRON	Jon Hall Robert Stack Evelyn Ankers John Loder	A	F5580	9830
MAD DOCTOR of MARKET St.	Lionel Atwill Una Merkel Nat Pendleton	A	F5208	5381
INVISIBLE MAN RETURNS	Sir Cedric Hardwicke Vincent Price Nan Grey	A	F2921	7221
BLACK FRIDAY	Boris Karloff Bela Lugosi Anne Gwynne	A	F3063	6241
2,000 WOMEN	Phyllis Calvert Flora Robson Patricia Roc Jean Kent	A	BR/TR 7583	8725
TROPIC FURY	Richard Arlen Andy Devine	A	F2401	5610
RAGE OF PARIS	Douglas Fairbanks, Jnr. Danielle Darrieux Louis Hayward Helen Broderick	A	F572	70[illegible]2
TRAIL OF THE VIGILANTES	Franchot Tone Warren William Brod. Crawford Andy Devine	U	F3869	67[illegible]1
CAFE OF SEVEN SINNERS	John Wayne Marlene Dietrich Brod. Crawford Mischa Auer	A	F3704	77[illegible]4
ZANZIBAR	James Craig Lola Lane	A	F3238	600[illegible]

DAME NATURE'S GREATEST MIRACLE

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LEEDS

NATIONAL COAL BOARD EXPECTS TOO MUCH

Dissatisfaction Over M. of I.—"Officials Too Vague and Films Unfavourable"

STRONG criticism of Ministry of Information films and M. of I. officials was made at last week's meeting of the Leeds branch, when the chairman, C. H. Whincup, reminded members that, back in May, a National Coal Board official had asked them to show recruiting films for the mining industry.

The official seemed "quite vague" about the whole proposition.

"I suggested that before he wrote to our secretary he should find out how many films there were, and so on. We have not heard since. That was a typical case in which this official expected us to do the work for him."

The chairman added that an M. of I. film about mines had had an unfavourable reception by a Leeds audience recently and had had to be withdrawn. He thought it was the wish of all branch members that their officials should watch this matter very carefully, and that they had all had much dissatisfaction with M. of I. films because of the unfavourable reactions of their audiences.

The Tax

DENNIS WALLS, C.E.A. vice-president, speaking on the film tax earlier, said: "I cannot tell you any more than we all know at present. If there is a solution to this problem we don't know of it. Until Sir Stafford Cripps gets back to London nothing more can be done."

HARRY HOPKINS said the present deadlock might drift on for some months and cause irreparable damage to the whole Industry. He hoped that the meeting between the President of the Board of Trade and the deputation appointed by the C.E.A. would not be long delayed.

Rating Assessments

DISCUSSION followed on a letter from S. H. and D. Graham Motion, pointing out that it was essential for independent exhibitors in each area to appoint a representative to co-operate with the major circuits in the matter of rating assessments.

GERALD HYLTON, hon. secretary, said he knew that many Leeds members held the view that they could get better results from local assessment committees by employing local people.

DENNIS WALLS said the firm of Graham Motion had expressed its readiness to co-operate with any local man who was appointed by independents to act on their behalf.

C. H. WHINCUP said his experience supported the view that two solicitors should act in concert. In Leeds they had had better results through local people handling rating assessments because of their valuable local contacts.

GERALD HYLTON: "My point is that the London people, good as they are, argue that rating assessments should be based on takings or estimated takings, a method with which we do not agree."

DENNIS WALLS: "Similar discussions have taken place in the Finance Committee with these experts present and these points were raised. Their answer was that it was impossible to get a more advantageous basis as far as the exhibitor was concerned than takings. If the occasion arises, and you are faced with rating reassessments—I sincerely hope you won't be—I suggest that Mr. Hylton should come along and satisfy himself as to the merits of the two methods."

Entertainment Tax

IN making his delegate's report of the last General Council meeting, HARRY HOPKINS said he doubted whether anything more could be done at present in the matter of entertainment tax.

The CHAIRMAN said that in the present economic condition of the country and in view of the more severe problems that faced them at the moment he felt they should lie low, however sore they felt about E.T., although at the earliest opportunity they ought again to bring this problem to the fore.

He said he hoped branch secretaries would be given the names of members who did not return statistics so that the branch could get in touch with them. It was unfair for a man not to provide the information when he was asked for it, when he knew it would be treated in confidence, and then attend branch meetings and criticise the Association for not getting anything done.

A Word from Woolf

THE SECRETARY read a letter from John Woolf, of G.F.D., replying to a Leeds branch complaint that kinemas in the district had been receiving badly used copies. The reply stated that it was very inaccurate to say that the Leeds branch had been supplied only with "very well used prints," and that, recently, G.F.D. had supplied quite a number of new copies which had not even played London general release. He quoted three films.

The CHAIRMAN said any letter from Mr. Woolf deserved the utmost respect, but he felt he must say quite bluntly that in this instance Mr. Woolf was most inaccurate.

"We reported in May," he said, "that for some considerable time all exhibitors in this area had suffered from bad prints. In this case we were being strictly accurate and truthful in saying that we were showing very bad prints from G.F.D. There were copies with long lengths missing to the extent of five or seven minutes and they were causing complaints from the public.

"After that, Mr. Woolf's reply does not—if I may say so with the greatest courtesy—meet our point fairly."

HARRY HOPKINS said the feeling at the General Council meeting was that the complaint from the Leeds branch was perfectly justified and reports from other branches had confirmed it.

Headquarters

REFERRING to the new C.E.A. offices in London, HARRY HOPKINS said it would be a good thing to have a members' room where they could meet and have little "get-togethers." In effect, it would be a members' club room.

The branch agreed to recommend to the General Secretary that a room should always be available for members whenever they went to London.

Owen Brooks

BEFORE the meeting began, the CHAIRMAN asked members to stand in silent tribute to the memory of Owen Brooks, an old member of the Leeds branch, and to Ernest Burchett, North of England representative of National Screen Service.

At the Plaza charity premiere of DESERT FURY (Paramount)—Mr. and Mrs. Val Parnell, Mrs. and Mr. John Davis, Mrs. and Mr. J. E. Perkins

SOUTH & EAST LANCS

TROUBLE ACUTE IN INDUSTRIAL AREAS

Branch Reports Film Society Plan to Run Commercial Entertainment

PROPOSED activities of the Blackburn Film Society in the showing of 16-mm. and 35-mm. films of commercial entertainment standard are to be referred by the committee of the South and East Lancashire branch to C.E.A. headquarters. Coun. C. J. Whitaker presided.

According to the printed programme of the Society, it is intended in the coming winter to give six 16-mm. shows in the People's Hall, Whalley Range, and four 35-mm. shows on Sunday afternoons at the Star, Blackburn, the films to include such subjects as "Nanook of the North," "Nine Men," "Brief Encounter," "Overlanders," "Citizen Kane," etc.

A Blackburn exhibitor wrote stating:—

"It will be seen from the proposed programme of 16-mm. stock that 'Nine Men' is included. Whether or not this film has been written off by the distributors or not I don't know. It was, however, featured at this theatre. When one peruses the list of films presented for selection, among which are prominent British and American successes, one wonders what will follow on the 35-mm. shows on Sundays at the Star kinema. . . . The fact that 35-mm. stock is to be used in a local kinema in such circumstances warrants comment and the closest observation."

Need for Action

A. PEEL remarked that as the law stood, a film society could hold such shows when, how and where they liked, provided admission was restricted to members. Only if non-members were admitted was outside intervention possible. The only preventive action the Trade could take was to stop the supply of films at the source. This was a subject in which the branch had been interested for the last 10 or 15 years, and he felt it merited the attention of the joint committee of the C.E.A. and K.R.S. Unfortunately, there were renters from whom the organisers of such shows could always get films. Sunday shows were to be started again in October in connection with a Nelson church organisation. The trouble was acute in the industrial areas; if it were manifest in London, the probability was the C.E.A. would take notice, instead of just pooh-poohing complaints when they came from the provinces.

J. J. MCCRACKEN: If we have to rely on reissues, this might become a serious matter. Renters now derive income from the reissue market. If they allow their films to go to film societies, there must obviously be a loss of their main source of revenue.

It was decided to send the C.E.A. the information which had come into the possession of the branch.

Misprint?

THE SECRETARY, C. Littler, reported that the district secretary of the N.A.T.K.E. had directed attention to an alleged anomaly in the branch wages agreement relating to male receptionists and assistants, aged 21 and over. The rate for grade B theatres was stated in the printed agreement at a figure the accuracy of which had been queried. Mr. Donovan had been asked to state his case in writing.

Sitting Committee

CONCERNING entertainments tax, A. PEEL expressed the hope that there would be no unpleasant shocks for exhibitors in the suggested October Budget. He thought the time had come when there should be a committee dealing only with entertainment tax.

The CHAIRMAN: There is already a committee sitting in London.

A. PEEL: What are they doing in London apart from sitting? There are too many people in London who are saying that this is not the appropriate time to do anything in regard to tax relief.

J. MATHER announced that there had been an increase in the charges for bill-posting of double-crowns in Bury.

President to Visit Branch

The President and General Secretary of the C.E.A. will attend the next quarterly branch meeting, to be held in Manchester on October 22.

C

SCOTTISH

SIR ALEX KING IS "VERY SUSPICIOUS"

British Producers Who Think This is the "Best Crisis of Our Years"

SIR ALEXANDER KING, discussing entertainment tax and the dollar problem at last week's meeting of the Scottish branch, paid a high tribute to Walter Fuller's work for the film industry.

Referring to the tax, Sir Alex said that the C.E.A. members would shortly be sent forms to fill in. He hoped they would co-operate, so that they could prove that business was on the decline.

With regard to the 75 per cent. tax on American films, Sir Alex. thought that the only people who acted with knowledge in the crisis was the C.E.A., and he paid high tribute to the work of Walter Fuller, general secretary.

"I am very suspicious," he added, "of those British producers who seem to think this is the best crisis they have ever suffered. If any British producer thinks there will be any films after the kinemas have closed down, he should think again.

"We cannot live without American films. If we are going to live on reissues in the next 12 months, not one dollar is going to be saved. Until the two parties get together, business will remain in a state of chaos."

Sir Alexander said that a letter had been sent to Mr. Attlee, who had replied acknowledging receipt. From the tone of the reply it seemed to Sir Alex that the door was still open. Meanwhile a deputation was ready to interview Sir Stafford Cripps.

A Branch Problem

GEORGE SINGLETON brought up the question of the meetings of the Scottish branch. His point, he said, was emphasised by the fact that the present meeting had just heard a minute of a meeting held last October. Since the branch had changed its methods he did not think they had been very successful.

The meetings of the Glasgow and West of Scotland section had not been well attended, he said, and Scotland now seemed to be speaking with a divided voice. Mr. SINGLETON thought the branch was not working as efficiently as it did under the old arrangements.

He did not know whether any other members thought it desirable to go back to the monthly branch meetings or whether they wished quarterly branch meetings.

His own personal feeling was that the matter should be remitted to the executive to consider the whole question of branch meetings. This was agreed to without further discussion.

N.A.T.K.E. Headache

SUBMITTING a report of the executive meetings held since the last branch meeting, Mr. TURNER said that N.A.T.K.E. had raised the question of the wages of night watchmen cleaners; at a meeting of the Conciliation Board certain rates were agreed to and a definition found as to the duties of night watchmen. This action was approved by the executive and a circular issued to all exhibitors informing them.

Later in the meeting there was some discussion, initiated by Mr. MURRAY, who asked whether he had to pay £3 15s. or £4 5s. to a night watchman "who used a brush at night." Mr. SALMON caused laughter when he suggested that the night watchman should pick up everything with his fingers.

Mr. MURRAY said that because the night watchman was using a brush to sweep the floors he had been told to pay top wages, as the services of a cleaner was being saved.

Continuing his report, Mr. TURNER said that holiday pay, some exhibitors thought, should not be paid until the return of the staff, or that the staff should come in during their holidays to get their following week's pay. The executive felt that staff should be given holiday pay before going off.

H.O. Regulations

MR. TURNER also reported that the Executive had had before them the draft of revised regulations for kinemas issued by the Scottish Home Department.

A committee was appointed, consisting of Messrs. George Kemp (chairman of the branch), George Singleton, George Urie Scott, Bert Green, and also Mr. Fairweather, of the Green staff. The committee went thoroughly into these regulations and submitted observations which later came before three London committees inquiring into the new regulations.

So far it appeared that these draft regulations would cover the whole country, and that there would not be separate regulations for Scotland.

The Committee thought that there was not one kinema in Scotland which could comply with the new regulations, as they stood, without a major alteration. As a result, the committee have suggested that these regulations should apply only to new buildings. The proposals suggested that the alterations be made by 1951 to 1953, but under present conditions there was little hope of anything of that sort being done.

Mr. SALMON asked if there were any hopes of having a separate set of regulations for Scotland, and was informed by Louis Dickson, who is a member of all three committees in London which are considering the draft, that there was none.

London Managers Elect Officers

A well-attended meeting of the London and Home Counties branch of the Society of Cinema Managers was held at the Odeon, Leicester Square, over the week-end with W. Fuller, of the Odeon, Richmond, in the chair.

The following officers were re-elected: Mr. Fuller, chairman; H. Kerr, Odeon, Balham, vice-chairman; S. Francis-Clare, Blue Hall, Islington, secretary-convener; Mr. Taylor, Gaumont, Morden, branch treasurer.

At the suggestion of the chairman, the management committee was enlarged to include representation by assistant managers. Accordingly, one assistant from each circuit was elected.

The meeting approved the splitting up of the branch, which is the biggest in the country, covering seven counties, into separate groups for recruiting purposes. The S.C.M. has something over 200 members, and the nearest approach to this figure is another branch with 99.

A scene from Republic's SPOILERS OF THE NORTH, drama of the Alaskan salmon fishing industry, which British Lion will Trade show on October 13 at the Hammer Theatre, at 11 a.m. The stars are Paul Kelly, Adrian Booth and Evelyn Ankers

MANCHESTER

AREA CONCILIATION BOARD RULING

Wage Terms are Not Prejudiced by Change of Ownership

MANCHESTER and Salford exhibitors, at their meeting last week, went in for a long discussion of the recent local conciliation cases, one of which dealt with holidays with pay, and the other with the rates of pay for a night watchman.

Secretary T. E. Robinson reported that the Board had decided that a new owner should conform to the wages agreement, which means that he would have to pay his newly acquired staff for their holidays.

Staff, the Board considered, should not be prejudiced by a change of ownership, and a new proprietor should take these responsibilities into account when fixing his purchase price.

On the pay of night watchmen the Board agreed that a night watchman employed as cleaner should receive: Grade AA, £4 10s. a week; down to Grade C, £3 16s. Night watchmen only: Grade AA, £4 a week; descending to Grade C, £3 8s. 6d. These rates are for six nights only, and should commence on the first pay-day after September 1, 1947.

In the discussion it was emphasised that the rates mentioned applied to watchmen, and not to staff who were cleaners only.

The findings of the Area Conciliation Board were approved, and it was decided to send copies to members. It was also decided to circulate to members the notes on holidays with pay, received from the General Secretary.

The most practical manner of dealing with holiday pay cases, it was pointed out, was for the old employer formally to notify all staff of the termination of their contract of employment on the date of sale. The new owner would then re-engage them.

Film Transport Rates

BRIEF discussion on the proposed increase of rates by the film carriers followed. The SECRETARY recalled that he wrote to the secretaries of the South and East Lancs, North Western and West Lancashire branches suggesting a joint meeting. South and East Lancs had turned down the suggestion.

Later he received a letter from the clerk to the licensing authority for the North-Western traffic area, stating that the Road Haulage National Rates Committee, "after careful consideration of all the relevant factors, has decided to recommend that, as from the beginning of March, 1947, members should increase by not less than 10 per cent. nor more than 15 per cent. the rates ruling prior to March last year.

"Presumably the Associated Film Carriers have decided to give effect to this increase."

A copy of this letter had been sent to Leslie Knopp.

The SECRETARY said he had heard that several exhibitors were paying the increase. The film transport people had charged it on their accounts and it had been met.

The matter was deferred for a month.

Fuel Economy

IN connection with the Ministry of Fuel and Power proposals for the saving of fuel, the SECRETARY reported receiving a letter from the Lord Mayor of Manchester inviting him to attend a Working Committee meeting on September 26.

H. NEWBOULD: The first thing they will ask you to do is to show slides at the kinemas.

S.O. Procedure

SUNDAY opening procedure was mentioned. The secretary of the Lancashire Justices' Clerks' Society wrote saying that his committee was "unanimously of the opinion that a favourable poll under the Sunday Entertainment Act, 1932, in one part of the petty sessional division only enables Sunday per-

Continued on page 11

MANCHESTER C.E.A.—contd.

A New Labour Problem

formances to be held in that particular borough or county district for which the poll was held."

W. MILLER said that it should be impressed on councillors that they would only be asked to give the electorate the opportunity of expressing its opinion, and this did not imply that they were in favour of Sunday opening.

I.P. Restrictions

CONCERNING the closing of children's matinées in Manchester, due to the infantile paralysis outbreak, the SECRETARY said he had written to the M.o.H., asking him to rescind his request, but had received no reply. Salford and Eccles had lifted the ban.

W. A. HOCKMAN said he telephoned the M.o.H., and had been told that the week before had been the highest incidence of the disease in Manchester, and that as soon as it was possible the request would be rescinded.

Staffing Troubles Feared

THE SECRETARY: Has any member got the new kinematograph licence of the Board of Trade? I think there is a new condition on it: "The issue of this licence does not guarantee that any labour that may be required may be made available."

W. MILLER said that in Oldham the authorities insisted that the exhibitor should have a full staff in accordance with the terms of his licence. W. SIMPSON suggested that the General Secretary should be asked about the position when licences specified the employment of so many staff. He thought this condition should be lifted.

Managers' Section Expenses

IT was reported that a cheque for £15 had been received from H. Young, convener-secretary of the S.M.M., in payment of Managers' Separate Section expenses.

Charity Appeal

CHRISTIE Hospital, Manchester, wrote asking for collections to be made in kinemas in Lancashire and Cheshire. Turned down.

Kinema Inspections

W. MILLER said that in Warrington every kinema was being visited by an N.F.S. officer and a police officer, who were going through the theatres with "a small toothcomb."

The SECRETARY said it seemed that some of the public authorities were attempting to put into force the new regulations before they had been passed.

Treasurer in Hospital

IT was reported that A. Snape, branch treasurer, was in the private patients' home of the Manchester Royal Infirmary for observation and treatment.

LICENCE NOW FOR PRINTED MATTER

The Board of Trade ban on the unlimited importation of printed matter to Britain is not expected to affect the film business. As from September 12 a licence is required for any printed matter coming into the country.

This is to make sure that the country accepts printed matter only for which it can afford to pay. A Board spokesman said this week that there is no suggestion that essential trading literature—and this includes renters' "dope"—will be kept out of the country.

Bob Wolff, managing director of RKO-Radio, with area publicity representatives at a pre-Trade screening of THE LONG NIGHT. In the picture are David Jones, director of publicity; Aubrey Bustin, exploitation controller; Tom Cowie, Glasgow; Rick Beresford, Newcastle; Ron Hatter, Cardiff; Eric Mellor, Liverpool and Manchester; Alan Burrows, Birmingham; Geoffrey Wilkinson, Leeds; Peter Rougier, London and South Coast, and Bernard Eggins, London Control

SUSSEX

ANOTHER APPROACH TO GOVERNMENT

Petrol Cut "A Death Blow to Many Country Kinemas"

SUSSEX exhibitors have sent a strong recommendation to W. R. Fuller, C.E.A. general secretary, urging him to contact all necessary Government authorities with a plea for the retention of the basic petrol allowance to private motorists. Meeting in Brighton last week, F. MAPLESDEN, the chairman, said that the cut in the basic allowance would mean a death blow to many country kinemas.

Maplesden operates the modern Radio Centre at East Grinstead, in the heart of Sussex.

Other members with country town houses confirmed this view. It was, they decided, a matter which should be backed by the whole Association.

Rating Amended

There was general approval of the letter sent by the Association's advisers, S. and D. Motion, addressed to head office, which pointed out the effect of the Dalton duty on the rateable value of kinemas.

The letter indicated that, should the duty have the expected repercussions on the business, there will be good ground for applications for reduced rating.

Bexhill is to have Sunday shows shortly. And S. C. MILLS reported to members a preliminary meeting he had had—together with Randolph E. Richards—with the Bexhill town clerk, who gave the film men some idea of the draft conditions which are to come up before the full Council at its next meeting.

These conditions, the KINE. understands, are not wholly satisfactory. The Council will be asked to sanction a tax of 7½ per cent. of gross takings, less tax, and to bar children under 15.

Union Propaganda

MR. THOMPSON showed members a letter which had been sent to his kinema, addressed to "the chief projectionist and not the manager," which had been sent out by the area N.A.T.K.E. organiser. The letter analyses the benefits of belonging to the union and indicated in the latter paragraphs that future policy will be to give members increased wages, fewer hours of work and still better conditions.

He said that this letter had been sent to his kinema because he did not employ union labour—although all his staff were paid above the current union agreed rate.

The branch sent the circular on to W. R. Fuller, because it considered it a high matter of policy for the union to send out such material in the light of the national agreement.

The other union matter was for a report from the branch secretary. A. Daniels, that the dispute between S. Glenn and the Eastbourne Trades Council had been agreeably settled. Glenn had been threatened with picket action because—it was alleged—his manageress had advised the staff not to become union members. The local N.A.T.K.E. man accepted the exhibitor's statement that such an incident would not recur.

Personal

R. Briggs was welcomed to the meeting as treasurer, after a long absence because of ill-health.

A letter was sent to Randolph E Richards, congratulating him on becoming mayor-elect of Eastbourne—reported in the KINE. three weeks ago.

S. E. Roberts, area Odeon controller, was officially welcomed to the meeting.

North Wales Exhibitors

North Wales section of the North Western branch C.E.A. will hold its next meeting at the Marine Restaurant, Marine Promenade, Colwyn Bay, on September 30.

BRIGHTON GIVES AID PLEDGE TO LOCAL SHOWMEN

Presentation Made to Dan Benjamin

BRIGHTON and Hove Corporation officials stood up in the centre of a gathering of film and theatre men last week and, one by one, thanked them for making the two towns the centres of South Coast entertainment, for their continued support in all local affairs, and pledged the respective Councils to do everything possible to help the entertainment business in the difficult winter months ahead.

The occasion was the annual meeting of the Brighton and Hove Entertainment Managers' Association, a body set up to guide the whole entertainment policy in the area, representing theatres, cinemas, racing-tracks, and many sports stadiums.

M.P.'s Tribute

W. Teeling, the Conservative M.P., president of the Association, was in the chair during the lunch which followed, and made a presentation to Dan Benjamin, who recently gave up his Princes Cinema to retire.

Benjamin, said Teeling, had been in the film business for 32 years. He had been treasurer of the Association for six years, was for three years chairman of the Sussex C.E.A. and had held many offices for the General Council of the exhibitors. He was a member of the management committee of the Royal Sussex Hospital and had been the driving force of nearly every effort for charity made by the B.H.E.M.A.

The presentation was of a dressing set in leather case.

Dan Benjamin said that it was an honour to be made a life member of the Association. He wanted any charitable work to be reflected on members as a whole—and was anxious to be on call for anything he could do to help members.

A. J. Sadler's New Jobs

A. J. Sadler, manager of the A.B.C. Savoy at Brighton, becomes B.H.E.M.A. treasurer in the place of Dan Benjamin. Sadler will also take Benjamin's place as representative on the Publicity Committee of the Brighton Council.

R. H. Ainsworth, vice-chairman of the Sussex C.E.A., has been made vice-chairman of the Association. He will automatically become chairman next year, following the present chairman, W. Knowles, manager of the Brighton Skating Rink.

The occasion did not pass without an official welcome for Harry Jacobs, of the Curzon. Harry had met with a bad accident last year and his job as Association secretary was "shadowed" by the chairman, Albert Rose, director of the Grand Theatre. Now Jacobs takes over his old job again.

Sunday Night at Eight

Under the style of "Sunday Night at Eight," one-hour-long free film shows are to be given each Sunday throughout the winter months at St. Mary's Church, South Shore, Blackpool.

NORTHERN

"REQUIREMENTS THAT ARE ALMOST IMPOSSIBLE"—HINGE

Adoption of New H.O. Regulations May Mean "Shutters" to Small Men

"IF those new Home Office regulations go through in their original forms, you can all put the shutters up," said E. J. Hinge, grimly, after somewhat desultory references to the sub-committee's work, at the September meeting of the Northern branch last week.

"I doubt if half a dozen kinemas in the country would satisfy the requirements thought up by somebody at the Home Office. Many kinemas simply could not be made to meet the proposed requirements."

W. Carr

Billy Carr supplemented: "Some of the proposed regulations definitely will put small men out of business. I cite one example, that which requires every kinema to have rear shutters on the machines.

"In my case, and in about 1,600 others, it would mean the scrapping of really good equipment for no useful purpose whatever."

TOM MASSICKS, appreciating the seriousness of the threat, asked that, when draft and amendments were available, they should be tabled at the branches for full and open discussion.

"I used to be critical of national committees," he admitted. "but since I have been a delegate I understand better the great volume of valuable work they do, and rate at full value the work of technical experts.

"Just the same, I feel that the ordinary members may be able to offer useful suggestions which have escaped even the eyes of the experts."

MR. HINGE agreed. It was true that the interests of the "little men" were watched very closely by men like Leslie Hill, Harry Mears, and George Scarborough, who knew of their particular problems and difficulties.

"But I agree with Mr. Massicks," he added, "that the branch should have adequate opportunity to discuss the draft in detail. I must warn members, however, that we are unlikely to be allowed the paper to have so voluminous a draft circulated to all members, and, further, that the matter is of such complexity and importance that discussion is likely to occupy a special meeting all day."

The Tax Again

WHEN DICK EADIE complained that the exhibitors had had "a bad Press" in reference to the consequences of the *ad valorem* duty of 75 per cent., Hinge agreed that the daily papers had, at least, missed an obvious point of the first importance.

"The purpose of the duty was to save dollars; but a 75 per cent. duty, as imposed, will not save anything like 75 per cent. of the £17,000,000 dollar outflow. American films already here do not pay duty; but there is nothing to prevent their earnings from being remitted to America."

Later, when the Chairman (THE HON. WILLIAM WESTWOOD) inquired if any member had been asked by a named renter for higher percentages for reissues than had been asked for them at original release dates, there was no answer.

"The Government could soon stop that game by putting on a ceiling, as I have pointed out on previous occasions," said SCOTT, amid laughter.

E.T. Echo

TOM MASSICKS hoped that the demand for a reduction of Entertainment Tax would not be permitted to die of inanition. He felt that, to a considerable degree, the prosperity of the Industry depended on securing a revision, especially of the formula by which a prohibitive jump in seat charges is consequent upon the addition of, say, a penny per seat to help cover the increases in operating costs.

In relation to this matter of pressing for reductions of the Entertainment Tax, CHARLES CHIPCHASE was a little surprised that there should be disappointment with the quality of the campaign conducted by the Association.

"We have been told repeatedly, and it is true, that easy generalisations cut no ice with departmental people. Exhibitors have been asked to supply figures indicating a declining revenue. So far as I can ascertain, only one exhibitor has supplied such figures. The natural assumption must be that the figures would not effectively reinforce the case for a reduction of tax.

"Exhibitors will shortly have another opportunity to provide facts and figures. Intervening conditions may have so affected revenue that a case could be based thereon. I hope so, for I fear that there is no other way."

Panic Bookings

BILLY CARR and others warned fellow exhibitors against "panic" booking of films not normally suited to their particular audiences.

The implication was that high-pressure salesmanship was being practised on the contention that there would soon be a film famine.

Christmas Opening

THE SECRETARY (Alfred Smith) intimated that he had written Mr. Fuller, expressing the disappointment of the Northern branch that nothing effective had been done about Christmas Day opening since May last, when the National Joint Appeal Board had expressed the view that the word "area" in the agreement with N.A.T.K.E. should be defined.

The CHAIRMAN intimated that the matter had been discussed by the General Purposes Committee which had rejected Mr. O'Brien's view that all kinemas should consent to close on Christmas Day in assistance of the national economy.

Mr. Fuller had asked for an early meeting with N.A.T.K.E. to get to grips with a matter which particularly concerned the Northern branch.

A member inquired if the circuits had changed their policy, since it was rumoured that many Odeon managers had already applied for Christmas Day licences.

Mr. HINGE said that an Odeon executive had told him that there was not "as yet" any official change in the circuit policy.

Northern Ireland Wage Talks are "Strictly Confidential"

MEETING after an absence of two months, the Northern Ireland branch of the C.E.A. devoted most of its time to discussions on the recent union demand for increased wages and shorter hours. It was stated that it was in the best interests of all concerned for the matter to be regarded as strictly confidential.

The action of Belfast Police Committee writing to each exhibitor, alleging that House Full notices were paraded to sell higher-price seats and intimating that the Committee might take action when it came to the renewal of licences, was resented by members, all of whom denied that such a practice was indulged in. It was agreed that the chairman, L. Hyman, and the secretary should see the Police Committee and ask for specific cases.

A further letter from the police said that in some cases safety shutters needed attention.

Power Restrictions

GEORGE LODGE raised the question of whether any showing of even a paid advertisement slide was permitted by the Lighting and Power Restriction Regulations. An exhibitor might quite innocently find himself committing an offence, and he felt that they should seek to get the position cleared up when the new regulations were issued in the next few weeks.

Tax Relief Urged

MR. LODGE also urged that something should be done now to organise their campaign for a reduction of entertainment tax in Northern Ireland.

They had been passing through a bad time in recent months, and their costs had gone up. He feared that their balance-sheets would be poor. He felt that they should at least be given relief so as to enable them to have the 1s. 3d. seat.

The CHAIRMAN said that before the last Budget they had interviewed the Minister of Finance, who had been most sympathetic, but who showed that there had been no change in the number of admissions to Ulster kinemas.

If members would supply the Committee with the necessary information they could then present a much stronger and, he hoped, successful case.

The Committee was instructed to plan a tax campaign.

K.R.S. Credit Terms

THE action of the K.R.S. in putting seven days' credit terms into operation was strongly criticised by one member, who declared that he was getting wrong statements and sarcastic letters about the non-payment of accounts which had already been paid.

The ways of some renters were absolutely incomprehensible. He thought they should take some action in the matter.

It was decided to see what action the General Council took on the matter.

J. T. M'DOUGALL was elected a member of the committee, to replace T. H. McDermott. Tribute was paid to the late A. Heggarty, who had died recently.

CINEMATURIANS' FLYING START AT NEWCASTLE

Membership of 90 at Inauguration

WITH an initial membership of 90, and an inflow which threatens complications under the new austerity rule, Newcastle Cinematurians have just held their inaugural luncheon at the County Hotel, Newcastle.

George Turnbull, presiding, condensed his remarks into a simple statement of the purposes of the Society, a tribute to the organisers, a welcome to the guests—who included Stuart McGregor, of the Manchester Society—and the introduction of the speaker, Lord Westwood, father of the Hon. Billy, chairman of the Newcastle branch of the C.E.A.

George's speech, a model of conciseness, was a most excellent beginning, and Lord Westwood capped it with an address which contained information, entertainment, humour, and a shrewd philosophy far above the subject's promise.

Stuart McGregor, of the Manchester Society, intimated that steps were being taken to form a parent body of the Cinematurians. He was much impressed by the attendance at, and obvious success of, this first meeting of the Newcastle Society.

The chairman announced that the next luncheon would be on October 21, and the speaker A. E. Edwards, Middlesbrough's Labour M.P.

SWINDON MANAGERS' SLIDE RULE

Swindon managers are concerned over applications from local bodies to exhibit slides for various charitable functions and have decided that these are not to be acceded to until they have been discussed by the Swindon Cinema Managers' Association.

The decision was made at a meeting last week, when those present included A. G. Harman, chairman, Regent; V. Coombe, treasurer, Savoy; Ian Ewins, vice-chairman, Rink; W. E. Bobby, Empire; J. Lister, Arcadia; G. F. Dickson, Empire; R. J. Crabb, Savoy; Jimmy Lynton, hon. secretary, Palace; Mr. Sims, relief manager, Regent.

The chairman said he was arranging a meeting with the members of the Free Church Council at an early date. The question of 16-mm. film was also discussed.

The treasurer reported that the association was in a very favourable position financially, and had decided to send a cheque to the Cinema Trades Benevolent Fund in appreciation of the help and assistance to kinema staffs.

The next meeting will be on Sunday, October 12, at the Savoy Cinema at 10.30 a.m.

Two Thirds of the Film-going Public Shops for its Entertainment

WHITEHALL STATISTICS SHOW THAT 27 PER CENT. OF BRITISH ADULTS NEVER SEE A MOVIE

GOVERNMENT fact-finding statistics published this week show that of regular kinemagoers, two-thirds shop for their films. Thirty-two per cent. of the population goes to the kinema at least once a week, spending £100,000,000 each year at the box-office, and being sub-divided into two main kinemagoing groups—housewives and the "higher-paid sections of the working class."

These figures are the result of a report made by the Social Survey from information collected by sample interviews conducted during March and October of last year, published this week in the *Board of Trade Journal*.

Young people attend kinemas more frequently than do elderly folk—65 per cent. of Britain's schoolchildren see films once a week or more.

Professional people go to the kinema only on occasions, definitely selecting their entertainment. Housewives, who make up 41 per cent. of the nation's population, form 38 per cent. of the kinema attendance figure.

Only one-third of the film-going public attends the same kinema week by week, irrespective of what is showing.

The average seat price is 1s. 9d.

The report quotes the figure of 27 per cent. of British adults who never go to a kinema.

These are the five major statistical tabulations made in this report:—

Frequency of Attendance.	Age. 16–19	20–29	30–39	40–49	50–59	60*
	Percentage					
Once a week or more	69	57	35	28	22	11
Less than once a week	28	34	46	52	43	28
Not now or never	2	9	19	20	35	61
Sample	116	537	692	685	508	596*

* Based on random sample figures.

	Percentage of Kinemagoers.
Generally go to the *same* kinema regularly whatever the film ..	23
Go regularly, choosing from kinemas available the one with the "best" film	48
Generally go to the same kinema, but only when they think they will like the film	10
Only go to a kinema when there is a film they particularly want to see	19
	—100 per cent.
Sample (those who go to a kinema once a month or more on average)	1,206

Normal price paid for kinema seat.	*Percentage of Adults.*
6d.—1s. 5d.	27
1s. 6d.—2s. 2d.	43
2s. 3d.—2s. 9d.	30
2s. 10d. or more	3
Sample	1,463

Occupational Category.	General Population Per Cent.	Kinema Audience Per Cent.
Factory operative	11	14
Other manual workers	22	23
Clerical and distributive	11	14
Professional and managerial	6	5
Housewives	41	38
Retired and unoccupied	9	6

Attendance at Kinema.	Children's Age. 0–4	5–9	10 and over	All Adults 16 and over
	Percentage.			
Once a week or more	13	49	65	32
Less regularly	9	27	31	41
Do not go now: never	77	24	5	27
Sample	231	248	265*	3,137†

Copies of this report are available on application to The Director, The Social Survey, 39/41, Nottingham Place, London, W.1. (Price 2s. 6d.)

* Based on March sample. † Random sample figures.

PETROL CUT

Kinema-going Not Essential

PETROL will not be made available to the thousands of kinemagoers in the country under the Government plan to relax the full impact of the basic petrol cut.

A Ministry of Fuel and Power spokesman told the KINE. this week: "Going to the kinema is definitely not an essential purpose."

But allocation of fuel can be made to people for attending church. The new rule makes a point of "hardship" as opposed to "inconvenience."

In no case, says the Ministry, can petrol be allowed when a bus or train service is available.

The new address of Sound Equipment Co., Ltd., of Glasgow, is 108, *Renfield* Street, and not 108, West Regent Street, as stated in our last issue.

Anne Crawford at the Capitol, Cardiff, for the showing of MASTER OF BANKDAM (G.F.D.). L.S. Denton, general manager, and R. E. Foster, house manager, are seen with her

S.O. RECOMMENDED AT ROCHDALE

Circuits in Majority

ROCHDALE Watch Committee on Friday decided to recommend the Town Council to apply for powers to permit Sunday kinemas. The application for opening was made by Associated British Cinemas, the H. D. Moorhouse Circuit and the James Brennan Circuit. Proprietors of other Rochdale kinemas and the secretary of the Rochdale and District Cinema Managers' Association were against the proposal. There was also opposition from the churches.

The Watch Committee's recommendation will come before the Council on October 2.

Third Time Unlucky

For the third time within 18 months attempts to get the question of Sunday opening at Biggleswade, Beds, put to a public vote have been defeated. A request by exhibitors for a public meeting has been rejected by the local council by six votes to five.

Police Chief as Censor

Approximately 25 to 30 per cent. of the films submitted for exhibition at kinemas in Oldham on Sundays are turned down by the chief constable.

Crosby Polls Next Sunday

Crosby (near Liverpool) will poll on September 30 between 3 p.m. and 9 p.m.

GRAND, DUBLIN, NO SALE

The Grand Central Cinema in O'Connell Street, Dublin, was withdrawn at public auction after the bidding had reached £82,000. An offer of £88,000 was made later, but refused.

Considerably damaged by fire some time ago, the premises were described at the auction as having the main walls, ceilings and floors structurally sound.

I.P. Ban Lifted at Oldham

The infantile paralysis ban in Oldham (Lancs) on special kinema performances for children, which was instituted on August 9, has been lifted as from September 20.

PERSONALS GIVE £250 JUMP TO B.O. RECEIPTS

Rank's Four or Five a Week

CIRCUIT chiefs are stepping up the number of film star personal appearances for three reasons—a personal appearance often adds £250 to the week's box-office receipts in a medium-sized kinema. They help to balance the spell of abnormally low business, and they have proved their worth in star-building campaigns.

The Rank Organisation is putting on top star appearances at its kinemas in the Greater London area at the rate of four or five a week.

A spokesman said this week that the drive is being extended as rapidly as possible to the provinces, which is dependent on the stars available.

The group now organises between 15 and 30 public star appearances each week.

The artistes are said to be more ready to co-operate than previously, recognising the value of publicity to themselves and to their pictures. Campaigns of personals start this week from the Rank Organisation on "Fame is the Spur" and "The Master of Bankdam."

Anne Crawford at Cardiff

Anne Crawford made a personal appearance at the Capitol, Cardiff, last week in connection with the showing of "Master of Bankdam." She was received at the G.W.R. station by F. R. Hozier, W. Farmer, L. S. Denton (general manager of the Capitol), C. R. Young (Odeon publicity), and R. E. Foster (house manager).

A distinguished party of guests welcomed her at the subsequent reception, including the Lord Mayor and Lady Mayoress of Cardiff.

Venture into Civic Entertainment

Bolton's first venture into civic entertainment—the "Winter Gardens"—is arranged to open in the Albert Hall next Sunday.

It's aim, according to Ald. J. Vickers, chairman of the Finance Committee, whose idea it largely is, is to provide an alternate form of entertainment during the winter Sunday evenings. Presumably this means an alternative to Sunday kinemas.

The Winter Gardens will be open from 4 p.m. to 9 p.m. There will be organ recitals, soloists, recitals by a newly engaged quintet, and songs by local artistes. T. E. Clark, parks superintendent, is entertainment officer.

OLYMPIC GAMES

Raven Publicity, Ltd., of 299, Oxford Street, W.1. has in preparation a 64-page Olympic Games Souvenir Guide to London which will have world-wide distribution from February, 1948.

NEW U.S. BODY REPRESENTS 10,000 THEATRES

To Adjust Trade Practices

THEATRE Owners of America, new national exhibitor organisation, was formed this week in Washington from merger with the Motion Picture Theatre Owners of America and war-time-born American Theatres Association.

The new organisation represents 10,000 theatres and will engage in adjusting trade practices immediately.

First president is Ted Gamble, with Fred Whrenberg board chairman.

Immediate action is to be directed against distributors' insistency of playing key pictures at advanced admissions, a trend which is growing and causing exhibitor and public complaints.

Attlee is Told: "We'll Buy British With Profits"

Prime Minister Attlee has received a letter from a Hollywood producer with a suggestion for amending the Dalton duty. John W. Rogers, partner in Bro-Rog Pictures, has offered to take British-made goods in exchange for profits the company's product may make in Britain.

Oldham Watch Committee has reaffirmed its decision not to allow "The Birth of A Baby" to be shown to mixed audiences.

April Stride of Maurice Ostrer Productions, who made a personal appearance at the premiere of SONG OF THE THIN MAN. M-G-M, at the Regal, Torquay, in aid of The Printers' Pension, Almshouse and Orphan Asylum Corporation

Kinema Dance Hall

Requisitioned by the Post Office during the 1940 blitz, the dance hall attached to the West End Cinema, Birmingham will recommence its career next week. Midland publicity manager A. E. Crabb is arranging an attractive opening night's programme to mark the revival.

Continued from p. 6

THE MAN WHO IS ECKMAN

lives out of town. He admits that he never goes to bed before 1 a.m.; he admits that although he shot a little rather bad golf before the war, he now never does anything more energetic than a two-mile stroll in the Surrey lanes, and that not very often.

He makes his friends out of the business and strongly dislikes talking shop at home. Film gossip he makes definitely taboo, and on the rare occasions that anyone starts it, Sam is known to look up and say: "Suppose we go to lunch some day and talk about it?"

Behind the glasses—Eckman was born short-sighted and has never driven a car in his life—there are two main things which motivate the man who is considerably more complex than most. The first is logic and the second is shyness.

Eckman's logic is known throughout the business. He admits he has a strong gift for remembering names. His mind is tidy, like a well-kept file. He is said to be a fast talker, but an easy man from whom to take long dictation, as, having made up his mind, he goes straight ahead and never changes it. In argument he is inclined to examine his opponent's case before it is even made, so keeping himself one jump ahead.

A Brilliant Diplomat

People who know him only a little consider he is unusually subtle and a brilliant diplomat. In fact, he is not really a diplomat at all, for a diplomat is a man who will hide his feelings and intentions in order to gain a thing, whereas Eckman, who is wholly logical, goes straight to his objective, sometimes abruptly. This inevitably has brought him critics who have accused him of being brusque. But his same logic has also brought him a reputation for being very reliable. Exhibitors who know a renter better than most people are apt to say that having made his points Eckman keeps rigidly to the resulting bargain.

His shyness is perhaps his most unexpected quality. But it is a fact that in a trade in which some go very much to the other extreme, Eckman prefers to be behind the limelight rather than in front of it.

Employees recall that when Metro was having evening shows before the war he tended to arrive at the theatre after the house lights had gone down. He avoids personal publicity, but is accessible always to the right people.

A search of the KINE. files will disclose that Eckman appears less frequently in its pages than any other senior executive in the film business. At a recent charity, in which Odhams Press was particularly interested, the KINE. had to make special arrangements for him to be photographed with the Odhams chairman. Otherwise the paper would never have received a picture.

The Voice of U.S. Here

During his 20 years' hard labour Eckman has gradually become accepted as the most authoritative voice in the American film colony. His position as the dominant member of the U.S. side of the K.R.S., for instance, tends to be taken for granted. It is a position the holding of which now goes unquestioned. It gives him, in the film sphere, a viewpoint of his own on the overriding problems of Anglo-American relations, in which subject he is deeply interested. (He was the first American citizen, perhaps, to sit on a British statutory body—the Films Council—and he was one of the main drives behind the Royal Naval Film Corporation.)

In the Trade, therefore, it may be said that his place is unique. He has reached it by an unspectacular efficiency, never troubling to dally, to seek self-publicity, or court easy popularity. To some extent, perhaps, he has been lucky—for the product he has represented enjoyed a number of years of unchallenged supremacy in its field, and even the best of men find it easier to sell a good line of merchandise than an indifferent one.

But it is fair to say, on reflection, that Eckman, now nearing the middle fifties, would probably be in roughly the same place had he been selling an altogether different line of goods. The readiness to do work in the backroom while the others take the centre of the stage would have got him there.

Have you got a copy?

KINEMATOGRAPH YEAR BOOK

1947 EDITION

The Only Complete Guide to the Industry

Contents:-

Trade Who's Who
Trade Organisations
Renting Companies
Studios and Production
Kinema Circuits
Directory of Kinemas
Legislation
Finance
Sub-Standard Film Market
Equipment
General Trade Directory
Classified Trade Directory

A limited number of copies are still available, price 20s.

APPLY AT ONCE TO:- THE PUBLISHER, THE KINEMATOGRAPH WEEKLY, at 6, CATHERINE STREET, W.C.2

Columbia "Jolson Story" National Competition Awards

THE presentation of a silver cup and a cheque offered by Columbia Pictures for the best exploitation of "The Jolson Story" was made on Thursday last to E. Herbert, manager of the Broadway, Stratford. There were 4,000 entries to the competition.

The ceremony was performed before a crowded house by H. F. Kessler-Howes, director of publicity, who, on behalf of Columbia, expressed thanks for the manner in which "Ted" Herbert had handled the picture.

A cheque for £57 10s. was previously presented by James Forsyth, director of Public Relations for G.-B., who invited the audience to participate with him in a pleasant little domestic event.

Mr. Herbert replied briefly, thanking them for the prize and remarking that "The Jolson Story" had been a grand film to show.

Others who attended the presentation and the following reception were: P. M. B. Smith, G.-B. exploitation manager; V. P. Powell, assistant director of public relations; E. Barry, circuit "D" controller; H. V. Scott, circuit publicity manager; J. Hughes, circuit relief manager; and L. A. Wilkins, house manager.

Mr. Herbert, who lives at Leytonstone, E.11, has been at the Broadway since 1942.

FINANCIAL FACTS AND FIGURES

Birmingham Scala Cuts Dividend

By Our City Editor

PROFITS of Greater Scala (Birmingham) for the year to March 3 last, after expenses, depreciation and tax, together with £8,383 brought forward, amounted to £26,333, compared with £27,813 for the previous year. £2,000 is allotted to reserve; £200 (same) to leasehold redemption fund, and £7,600 (£8,980) to tax reserve.

In view of the changed circumstances of the Industry, the board has decided to reduce the dividend to 8 per cent., which compares with 10 per cent., plus a 2 per cent. bonus, for the previous year, and leaves £9,933 to be carried forward.

* * *

THE slight improvement in share markets seen a week ago has continued, with exceptions. But so far the recovery has not been very marked. Mr. Dalton's statement that "the door was still open" if the American Industry put up a reasonable proposition, failed to bring in any marked increase of public support.

Of the big groups, Gaumont were outstanding with a rise of 9d. to 18s. 9d. for the 10s. shares, while the "A" ordinary were 3d. up at 8s. 9d. A.B.P.C. and Odeon, on the other hand, were just steady at 19s. and 33s. 9d. respectively.

SHARE MARKET

	Latest.	Change.
African Theatres Ord. ..	£6¾	—
Assoc. Brit. Corpn. 5/- Ord.	19/-	—
„ 6% Pref.	23/9	+ -/9
„ 4½ Pref. Pf. ..	20/-	+ -/6
A.P.P.H. Ord.	30/-	—
Brit. & Amer. Film Press. Ltd. (1/-)	1/6	—
Brit. & Dom. Films. (12/-)	17/9	+ -/3
„ 5½% Pref.	19/3	- -/3
Brit. Lion 7½% Pref. (10/-)	13/-	+ -/6
„ Ord.	5/3	+ -/3
Brit. Lion Studios Ord. ..	5/-	—
„ 6% Pref.	20/-	—
„ 5% Notes	£90	+ £1
„ 4% Debs. ..	£92	+ £2
Capital Prov. News. (5/-)	12/6	—
Cine Television "B" Ord.	2/9	—
Dufay-Chromex Ord. (2/-)	3/7½	- -/3
Gaumont BritishOrd.(10/-)	18/9	+ -/9
„ "A" Ord. (5/-) ..	8/9	+ -/3
„ 5½% 1st Pref. ..	20/6	—
„ 3½% Debs. ..	£90	—
General Theatres Prefd. (6/8)	20/-	—
„ 5½ Debs.	£91	+ £1
Granada Theatres 1st Pref.	18/-	- -/6
Humphries, G., Co. (5/-)	43/9	- -/9
Kinemas Ord. (5/-) ..	10/-	—
Mde. Tussaud Def. (1/-)	4/-	—
„ Prefd. Ord. ..	23/-	—
Moss Empires Ord. ..	33/6	- -/3
„ Cum. Pref.	21/9	- -/9
Odeon Ass. 4½% Pref. ..	19/3	- -/3
„ 4% Deb.	£90	—
Odeon Props. 4½% Pref.	19/6	—
„ 5½ Debs.	£90	—
„ 4% Debs.	£94	+ £2
Odeon Theatres Ord. (5/-)	33/9	—
„ 6% Pref.	24/6	—
P.C.T. 10% Cum. Pref. ..	27/6	- 1/3
„ 7½% "A" Pref. ..	25/-	—
„ 7½% "B" Pref. ..	25/-	—
„ Construction 7% Pref.	23/6	- -/3
Scophony (5/-)	5/9	- -/6
Stoll Theatres Corpn. ..	12/6	—
Twentieth Cent. Ord. (5/-)	2/6	—
„ 6% Pref. (10/-) ..	7/6	+ -/3
United Entertainments Ord. (5/-)	8/-	- -/3

Marlene Dietrich, Ray Milland and Murvyn Vye, in a scene from GOLDEN EARRINGS, which Paramount is Trade showing today (Thursday) at the Private Theatre at 10.30 a.m. and 2.30 p.m.

HANTS & E. DORSET

COUN. H. P. E. MEARS IN CHALLENGING MOOD

The Right of a G.C. Delegate to Attend any Standing Committee

COUN. H. P. E. MEARS, chairman of Hants and Dorset branch of the C.E.A., told last week's branch meeting at Southampton that he proposed to challenge on the General Council the right of a General Council member to attend, as an observer, a meeting of any standing committee of the Association even although he might not happen to be on the committee.

Over a period of many years, he said, he had made a practice of going to listen to the business of some important committee when his branch had no representative. He did not, of course, speak or take part in the discussions at such a meeting, but he knew of no authority or organisation—public or otherwise—which had any standing orders debarring a member from going as an observer to a committee meeting in which he was interested.

The matter had arisen because his presence at one committee was challenged. He retired, so as not to cause embarrassment, but, at the next General Council meeting he would put down a resolution clearly establishing this right for all members of the General Council.

Mears added: "If we could not do this sort of thing, in these days of bureaucratic control, we should not know what has happened sometimes until it is past the post."

ALD. G. W. A. WRIGHT said he agreed that the privilege the chairman was demanding should exist for any General Council member.

There was no further discussion.

Letter from N.A.T.K.E.

BEFORE the meeting was a letter from the local N.A.T.K.E. branch which made a suggestion that the Hants and Dorset C.E.A. might consider making an agreement which, in effect, would be supplementary to the new National Wage Scales, whereby their members would pay their staffs increased wages.

Ald. WRIGHT thought the suggestion "entirely frivolous." The national scales were minimum scales, and it was, therefore, open to any employers to pay their staffs more. If they wanted good staff and to keep them, no doubt most of them did so.

The CHAIRMAN: 99 out of 100 per cent. are doing so.

It was agreed to let the letter lie on the table.

Lower Rentals?

DURING a discussion on entertainment tax and films legislation, the CHAIRMAN said there was no doubt that the Americans had had far too much money out of the British kinema Industry. Why then, if the Government wanted to save dollars, did not they insist upon reduced film rentals?

Ald. WRIGHT: And if they did that, Mr. Dalton could take every penny piece for the nation. In this way, too, the American producers would have preserved the goodwill of their customers, large and small alike, and it would assist the exhibitor to pay his higher wages bills.

To a member who asked how the Government could possibly have achieved lower rentals, the CHAIRMAN replied: By agreement.

Ald. WRIGHT said that the Australian Government had, in fact, already done it.

MEARS remarked: "This country, I am sure, will be turning the corner in two years and the Americans just dare not lose the British film market."

He added that the General Council and the Industry generally was busy thinking out proposals to put before the President of the Board of Trade, but they all agreed that they must play their part in assisting the national recovery in any way they could.

THE WEEK IN SCOTLAND

Edinburgh C.E.A.'s £20,000 for Charity —Lord Provost's Tribute

LORD PROVOST Sir John I. Falconer, speaking at the opening performance of "Cinema Sunday" in Edinburgh Playhouse on Sunday night, paid tribute to the C.E.A. for their valuable contribution to city charities. The total sum raised was now nearly £20,000. He thanked also the employees who gave their services free at those "Cinema Sunday" performances.

The Lord Provost was accompanied by Miss Diana Falconer, the Lady Provost; A. S. Albin, chairman of the Edinburgh C.E.A., and the members of the "Cinema Sunday" Committee—R. M'Laughlin (convener), Walter Maguire, Joe M'Guire, and T. S. Veitch.

The other houses open on Sunday were New Tivoli, Grand and Capitol, and the arrangements for the succeeding Sundays are: September 28, New Victoria, Roxy, Alhambra and Savoy; October 5, Regal, Palace, La Scala, Embassy, and State; October 21, Caley, St. Andrew Square, Haymarket, and King's; October 19, New, Synod Hall, Lyceum, and Palace (Leith); and October 26, Rutland, Ritz, Dominion, and Astoria.

G.B.-Kalee Glasgow Staff Changes

E. G. Bell, who has for some time been joint manager, with Mr. Ferguson, of the Glasgow office of G.B.-Kalee, Ltd., has resigned his position and will be going overseas shortly.

He has been succeeded by George Gowrie, of Sound Equipments, Ltd., who has had considerable experience in the marketing and servicing of kinematograph equipment in the Scottish area and elsewhere.

Manager Retires After 34 Years

D. M. S. Lambie, general manager of the Playhouse and Palace, Edinburgh, is retiring this week-end after 34 years as a kinema manager. A native of Glasgow, he went to Edinburgh in 1913 on his appointment as manager of the Central, Portobello, and after six years became general manager of that house and the Central, Musselburgh. In 1920 he was appointed manager of the Palace, and when the Playhouse opened nine years later he was made general manager of both houses.

S.O. Alternate Weeks

Despite opposition, Stirling Town Council has decided to permit Sunday films in Allan Park and Regal kinemas on alternate weeks from 7.30 until 10 p.m., an hour later than has been the practice hitherto.

Motherwell Appointment

Charles L. Allison has taken up his duties as manager of the Rex, Motherwell, in succession to Daniel Kennedy, who retired recently. Mr. Allison comes to Motherwell from the Tivoli, Cambridge.

Nine Sunday Shows for Film Society

The Birmingham Film Society has again secured the use of the Scala, Birmingham, on nine Sunday evenings from 9 p.m. to 11 p.m.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

"FILMS ARE THE ESPERANTO OF THE ENGLISH-SPEAKING WORLD."

* * *

My friend and producer, Arthur Hornblow, himself a cosmopolitan with a tremendous belief in the all-importance of Anglo-American and Empire friendship and understanding, quoted this remark the other day.

* * *

It is, of course, true of motion pictures as a whole, despite the mischievous attempts of some people, both inside and outside the Industry, to divide them into "sheep" and "goats" according to nationality.

* * *

But it struck me after an American preview of "GREEN DOLPHIN STREET" how particularly it applies to this new *magnum opus* of mine.

* * *

"GREEN DOLPHIN STREET" was written by an Englishwoman, Elizabeth Goudge, and was, of course, the first winner of the M-G-M £50,000 Novel Award.

* * *

It concerns itself largely with the famous British habits of seafaring, pioneering and colonisation, and with the conquest—from nature and the aborigines—of New Zealand.

* * *

It was made, by a British director and an American producer, in Culver City. Nowhere else would it have been possible to "stage" and film the colossal earthquake and other scenes.

* * *

And its cast is a fine example of a hand-picked combination of British and American acting talent.

* * *

It is headed by Lana Turner—a revelation in this almost Scarlett-O'Hara-like part—Van Heflin, Donna Reed, Richard Hart, Edmund Gwenn, Frank Morgan, Gladys Cooper and Dame May Whitty.

* * *

By the way, that preview I mentioned established a best-ever record.

* * *

92 per cent. of the audience voted the picture either "excellent" or "very good," a much higher figure than has ever before been recorded at any of these tests of public opinion.

* * *

From a great attraction of the near future, let's turn to one of the past and present—also a record-breaker.

* * *

"RANDOM HARVEST" has broken more box-office records in Great Britain since it was first released four and a half years ago than any other picture, with the possible exception of "G.W.T.W."—but that played everywhere at increased prices.

THAT GIRL HAS EVERYTHING!

Greer Garson, first actress of the screen, beloved for her beautiful performances in "MRS. MINIVER," "BLOSSOMS IN THE DUST," "MADAME CURIE," "THE VALLEY OF DECISION," and, of course, "RANDOM HARVEST," proved in the theatrical sequences of "Harvest" that she also possesses one of the loveliest pair of legs Britain ever sent America—or vice versa.

The eagerly awaited revival of "RANDOM HARVEST" starts at the Empire today (Thursday), and throughout the country on October 27.

I have a small wager, though not usually a betting Lion, that "RANDOM HARVEST" is now going to beat, not only all re-issue records, but also its own original figures in many places where it played before.

* * *

If you're a regular reader of this page, you may remember that I drew attention, several months ago, to letters which had appeared in important provincial papers, asking for the revival of pictures like "RANDOM HARVEST," because the letter-writers, in common with millions of others, had been away on war service during their original runs.

* * *

So I commend to you the form of advertising I propose to use for the revival of "RANDOM HARVEST" at the Empire this week.

* * *

It has the three great merits of being true, simple and striking.

* * *

"MILLIONS MISSED IT (because of the war) YET IT WAS ONE OF THE THREE MOST SUCCESSFUL FILMS SINCE TALKIES BEGAN . . . AND MORE MILLIONS WANT TO SEE IT AGAIN!"

* * *

Writing of "RANDOM HARVEST" reminds me of the many queries that reach me about the Garson's future.

* * *

Well, I'm happy to say she has signed a new contract with me—for what is, I think, a record number of years.

* * *

Meanwhile, she has completed "DESIRE ME," a most unusual type of story about the Breton coast, with Robert Mitchum and the new star from the New York stage, Richard Hart. She is shortly starting on "SPEAK TO ME OF LOVE," which will reunite her with Walter Pidgeon; and the long discussed sequel to "MRS. MINIVER" is also in preparation for her.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Behind These Walls (A.B.F.D.)—French	**93 min. (A)**	Pierre Brasseur, ... Jean Brochard, Santa Relli.	Undercover melodrama, with dubbed dialogue dedicated to R.A.F. heroes. Characterisation and detail good, but approach overlong.	**Booking mainly for specialised halls (C).**
*** ircus Boy (General F.D.)—British**	**50 min. (U)**	James Kenney, ... Florence Stephenson, George Stephenson.	Unassuming yet entertaining comedy drama, revolving around Bertram Mills' famous circus. Story clean and actionful, young star versatile and detail authentic.	**Good general second (CC).**
***Dusty Bates ... ... (General F.D.)—British**	**—— (U)**	Antony Newley, ... Billie Brooks, Michael McKeag.	Rousing British serial made by the Rank Organisation expressly for boys' and girls' clubs. Story actionful, child players enthusiastic and Thames-side backgrounds impressive.	**Good "kids and quota" serial (CC).**
***Fame is the Spur ... (General F.D.)—British.**	**116 min. (A)**	Michael Redgrave, Rosamund John, Bernard Miles.	"Local boy makes good" political-cum-romantic melodrama, adapted from Howard Spring's international best-seller. Story engrossing, acting impressive and title box-office.	**Outstanding British booking (C).**
Gentleman from Texas (Pathe)—U.S.	**59 min. (U)**	Johnny Mack Brown, Claudia Drake, Raymond Hatton.	Hell-for-leather outdoor comedy melodrama. Story holding, characterisation versatile, songs tuneful and atmosphere picturesque.	**Good Western second (CC).**
Keeper of the Bees ... (Columbia)—U.S.	**68 min. (U)**	Michael Duane, ... Gloria Henry, Harry Davenport.	Hearts and flowers romantic comedy drama, smoothly adapted from Gene Stratton Porter's best-seller. Unhurried, but sentiment pleasing and atmosphere picturesque.	**Good supporting proposition (CC).**
Likely Story, A ... ... (RKO-Radio)—U.S.	**83 min. (A)**	Barbara Hale, ... Bill Williams, Sam Levene.	Scatterbrained romantic comedy subtly reinforced with gangster satire. Acting good, direction neat, laughs consistent and feminine appeal subtle.	**Above average light booking (C).**
Reissues				
City Without Men ... (Renown)—U.S.	**74 min. (A)**	Linda Darnell, ... Michael Duane, Edgar Buchanan.	Romantic comedy melodrama, set in an American prison town. "Kine." review, May 27, 1943.	**Acceptable second for industrial halls (NC).**
Gangs Incorporated ... (Renown)—U.S.	**68 min. (A)**	Jack LaRue, ... Alan Ladd, Joan Woodbury.	Gangster melodrama. Reviewed in "Kine." Oct. 9, 1941, under the title of "Paper Bullets."	**Good revival for the industrial masses (NC).**
Random Harvest... ... (M-G-M)—U.S.	**126 min. (U)**	Ronald Colman, ... Greer Garson, Susan Peters.	Romantic drama based on James Hilton's best-seller. Original "Kine." review, January 7, 1943.	**Excellent revival for the family (CC).**
South of Panama ... (Renown)—U.S.	**63 min. (U)**	Roger Pryor, ... Virginia Vale, Duncan Renaldo.	Espionage romantic comedy melodrama with Panama background. "Kine." review, July 3, 1941.	**Fair offering for the masses (CC).**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
*** British Picture.**

Reviews for Showmen: *By Josh Billings*

FAME IS THE SPUR

General F.D. British (A). Directed by Roy Boulting. Featuring Michael Redgrave, Rosamund John and Bernard Miles. 10,413 *feet. Release not fixed.*

"LOCAL boy makes good" romantic melodrama, freely adapted from Howard Spring's omnibus best-seller. Fiction fashioned in the biographical mould, it covers the crowded life of a poor North Country boy who finishes up a Labour peer. The narrative opens in 1870 and ends just prior to World War II, and the salient milestones in the central character's spectacular journey from obscurity to fame cleverly coincide with crucial happenings in recent English political and industrial history. True, it leans heavily toward the Left, but its bias is more than offset by Michael Redgrave's brilliant character drawing. Thought-provoking, slyly cynical and, for the most part, accurate in detail, it's tub-thumping at its box-office best. Outstanding British booking.

Story.—Hamer Radshaw, a poor Manchester lad, learns through his grandfather the shameful story of Peterloo and determines to dedicate his life to the deliverance of the oppressed. His grandfather's sword, taken from a dragoon at Peterloo, is his symbol. At 17 he meets and eventually marries Ann Artingstall, a pretty and politically minded young woman. In due course he is elected a Labour M.P., but during a coal strike in Wales he incites a riot and a miner is killed. Ann is worried, but Hamer is unmoved. Meanwhile, Tom Hannaway, Hamer's childhood friend, steadily builds up a fortune as a provision merchant. He views Hamer's advancement with cynical detachment. In 1900, Ann joins the Suffragist movement, but Hamer, thinking only of his own reputation, doesn't approve. Ann dies for the Cause. During World War I Hamer becomes a member of the Cabinet and is knighted. In 1929 he joins the National Government, but his old Labour friends disapprove and he loses his seat. He is given a peerage, but on reflection realises that he has not been entirely true to his party or ideals. Self-interest had, in fact, been his spur. This fully comes home to him when, following a Lord Mayor's banquet, he returns home, but is unable to remove the "Sword of Peterloo" from its scabbard. It had rusted in!

Acting.—Michael Redgrave has a part and a half as Hamer Radshaw, and he is far too shrewd and clever an actor to let the golden opportunity slide. The character he plays is not above reproach, but his rendering is both fair and forthright. Rosamund John is Ann and Bernard Miles is Tom Hannaway, and there is nothing to choose between them or the hand-picked supporting players.

Production.—The picture is obviously Labour in sentiment, but it is never afraid to reveal the weak spots in the armour of its champions. Hamer Radshaw is a bit of a humbug, but his frailties are human, and through them the film is able to present a compelling panorama of recent English political and industrial history. Feminine appeal is not exactly overpowering, balance is occasionally lacking and there are times when it is a little too eager to make Aunt Sallies of the Tories, but it is, nevertheless, a showmanlike piece of screen merchandise, artfully addressed to the millions who voted Labour last time. Politically propitious, or rather expedient, it should repeat its success as a novel at the popular box-office. It is in its favour that best-sellers seldom fail on the screen.

Points of Appeal.—Engrossing story, very good characterisation, resourceful direction, accurate staging, impressive cast, and best-seller title.

REVIEWS—continued on page 18

Jean
Simmons

The New
Star

As
Caroline
Niece and Ward
of Uncle Silas

J. ARTHUR RANK PRESENTS

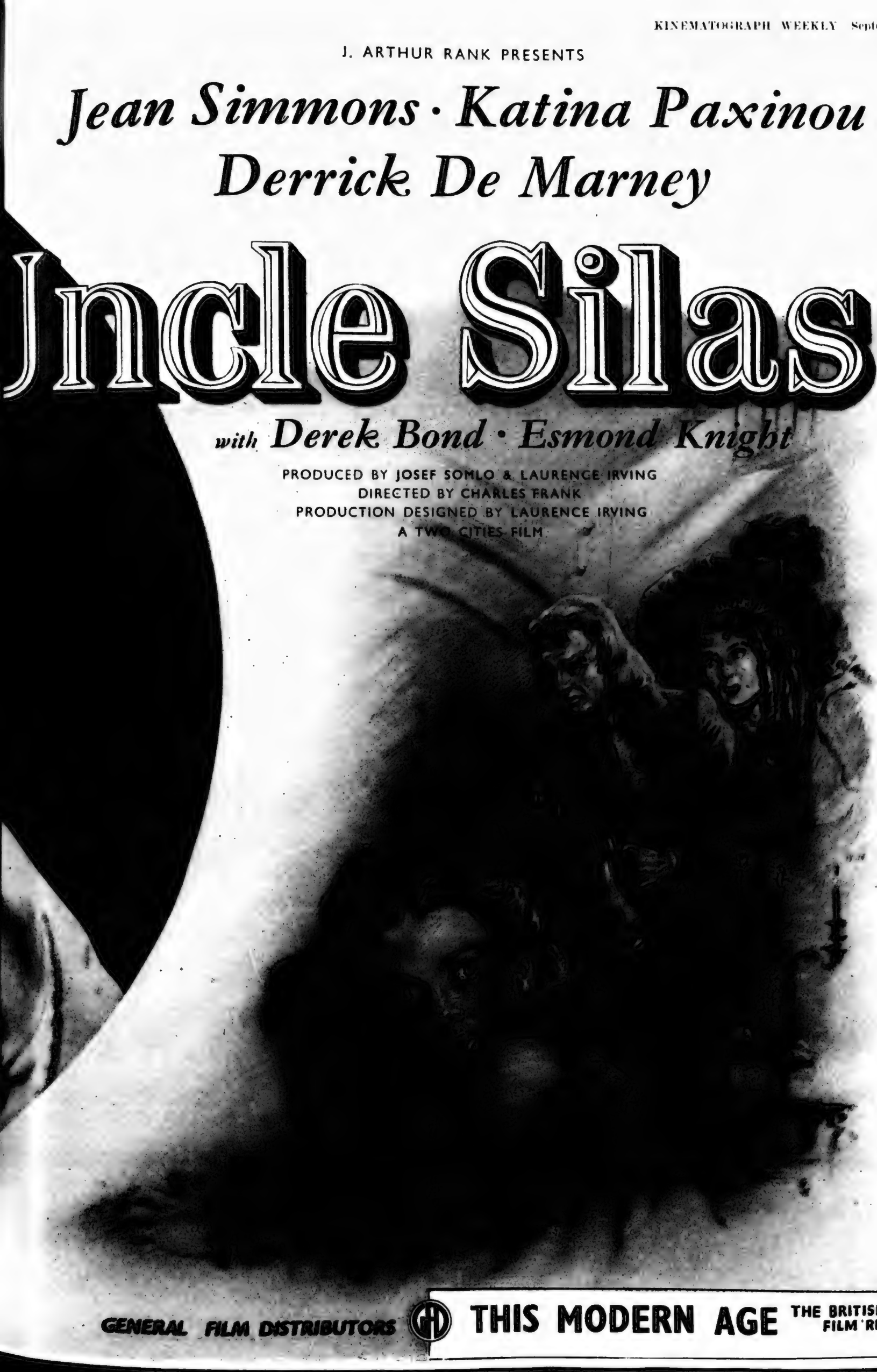
Jean Simmons · Katina Paxinou

Derrick De Marney

Uncle Silas

with *Derek Bond · Esmond Knight*

PRODUCED BY JOSEF SOMLO & LAURENCE IRVING
DIRECTED BY CHARLES FRANK
PRODUCTION DESIGNED BY LAURENCE IRVING
A TWO CITIES FILM



GENERAL FILM DISTRIBUTORS

THIS MODERN AGE THE BRITISH MONTHLY FILM REVIEW

REVIEWS*—*continued from page 15

KEEPER OF THE BEES

Columbia. American (U). Directed by John Sturges. Featuring Michael Duane, Gloria Henry and Harry Davenport. 6,158 *feet. Release not fixed.*

HEARTS-AND-FLOWERS romantic comedy drama, liberally served with honey. Adapted from Gene Stratton Porter's best-seller, it tells of the big parts played by a benevolent old bee-keeper and an engaging orphan in the happy rehabilitation of an embittered artist and inhibited young woman. The majority of its characters are friendly, its pulse is steady and its outlook sunny, and congenial atmosphere amply atones for its lack of stirring action. Good supporting proposition, particularly for family halls.

Story.—Michael Worthington, an old bee-keeper, gives a home to Jamie McFarlane, an embittered artist. Little Scout, a twelve-year-old girl living in a nearby orphanage, spends much of her time at Worthington's apiary and becomes fond of Jamie. Alice, a young widow, works at the orphanage, but wrongly believes that she was responsible for her own baby's death. She and Jamie meet and eventually fall in love and Jamie starts to paint saleable pictures. His ex-wife, Marcia, seeks a reconciliation, but fails, and Mrs. Ferris, mean superintendent of the orphanage, seizes the opportunity to start trouble. Little Scout quickly pays her back in her own coin and, with Worthington's help, makes possible marriage between Alice and Jamie, both of whom are now free of all inhibitions.

Acting.—Michael Duane and Gloria Henry meet all demands as conventional lovers, Jamie and Alice, Harry Davenport amuses as the wily yet big-hearted Worthington, and Jo Ann Marlowe is completely natural as Little Scout.

Production.—The picture, a gentle throw-back from the horse and buggy era in screen fiction, contains much more sugar than spice, but its skilfully balanced cast prevents its whimsy from getting out of hand. It means well and, for the most part, its pretty sentiment is artfully and agreeably dispensed. A treat for all who have a sweet tooth, it's the appropriate companion to a strong first feature. In short, acceptable double bill.

Points of Appeal.—Friendly story, pleasing characterisation, healthy atmosphere, strong family angle and best-seller title.

GENTLEMAN FROM TEXAS

Pathé. American (U). Directed by Lambert Hillyer. Featuring Johnny Mack Brown, Claudia Drake and Raymond Hatton. 5,331 *feet. Release not fixed.*

HELL-FOR-LEATHER outdoor comedy melodrama, vividly describing dirty work in the hectic pioneering days. Its plot successfully avoids the obvious, the trimmings are both wide and colourful, its characters combine vitality with variety and it ends as all good Westerns should in virtue's spectacular triumph over vice. No more could be crowded into its pint pot. Good Western "second."

Story.—Johnny Macklin, a secret agent, is sent by the Wells Fargo Express Company to put a stop to hold-ups in tough Rimrock City. He co-operates with Idaho Foster, owner of the local paper, and the two have every reason to suspect Steve Corbin, a saloon owner, of being behind the trouble. Kitty Malone and Flo Vickers, singers, are rivals for Steve, and by playing one against the other Johnny and Idaho finally "get the goods" on Steve and bring his mob to justice. Having achieved his purpose, Johnny immediately seeks fresh pastures.

Acting.—Johnny Mack Brown is a manly Johnny, Christine McIntyre and Claudia Drake sing lustily and contrast effectively as Flo and Kitty, and Tristram Coffin makes a subtle and ruthless Steve.

Production.—The film is fast from the gate and indulges freely in fisticuffs, staged both in and out of doors, without ever pausing for breath. Romance and song punctuate the rousing scraps and, together with a spectacular show-down climax, bring it well in line with the best of its rugged type. The kids will love it.

Points of Appeal.—Clear-cut plot, robust characterisation, fast action, appropriate musical accompaniment, picturesque staging and "U" certificate.

BEHIND THESE WALLS

A.B.F.D. French (A). Directed by Henri Calef. Featuring Pierre Brasseur, Jean Brochard and Santa Relli. 8,428 *feet. Release not fixed.*

UNDERCOVER melodrama, with dubbed English dialogue, dedicated to the late Group Captain P. C. Pickard, D.F.C., hero of the "F-for-Freddie" war-time exploits. Set in Amiens, it accurately mirrors the reactions of a group of hostages held by the Nazis and reveals humanity at its best and worst. Much popular appeal is sacrificed through its rigid documentary approach. In spite of its obvious authenticity, it's rather like viewing World War II from the wrong end of a telescope. Booking mainly for specialised halls.

Story.—The F.F.I., working in conjunction with the British, knock out a German gasolene supply train. The German commandant orders the mayor to draw up a list of 50 hostages as security against the train's destruction. The mayor and the members of the town council voluntarily head the list, but refuse to name the rest. The commandant chooses the remainder at random. Later, the train is blown up and the hostages are ordered to be shot. Some accept their fate philosophically and others squeal, but all have to face the firing squad. Meanwhile, the F.F.I. contact the R.A.F., and at the last minute there is a successful liberation raid by British planes. Unhappily, the leader is shot down, but his name is inscribed on the Allies' Scroll of Fame.

Acting.—Pierre Brasseur, Jean Brochard, Santa Relli, Genin Palau and Larquey are the stars, but there is little to choose between them and the supporting players. All are good and their voices are expertly dubbed.

Production.—The picture, made from an authentic script, gives a moving and accurate portrait of conditions in a Nazi-occupied French town. It also pays just tribute to the F.F.I., but its zest for detail defeats itself by the time the stage is set for the R.A.F. raid. The citation should have been delivered earlier and with greater showmanship. Few authentic war dramas can stand on their own feet these days, the mood for the moment is against them. This particularly applies to those of the dubbed variety.

Points of Appeal.—Good characterisation, worthy subject and intriguing title.

A LIKELY STORY

RKO-Radio. American (A). Directed by H. C. Potter. Featuring Barbara Hale, Bill Williams and Sam Levene. 7,840 *feet. Release not fixed.*

SCATTERBRAIN romantic comedy, subtly reinforced with gangster satire. It records the crazy love story of a young war veteran, who wrongly gains the impression that he has only two weeks to live, but happily its heart is sounder than its head. Something different, human and bright, it should have no great difficulty in entertaining the family and populars. Above average light booking.

Story.—Bill Baker, a handsome young war veteran, is knocked unconscious when some luggage falls from a rack, and wakes up in hospital. He hears the doctor discussing a hopeless case and believes that he is the doomed man. He contemplates suicide, but is prevented by Vickie North, a pretty, but unsuccessful artist. Bill and Vickie fall in love, and he determines that she shall benefit from his life insurance. Paul Bright, Bill's rival for Vickie, negotiates the policy, but to make doubly sure, Bill confides in Louie, a big-hearted gangster. Naturally, Bill doesn't die, but by living he creates numerous complications. Finally, Louie has to take a strong hand, and with his help a market is found for Vickie's pictures, and she and Bill, now considered a first-class life, ultimately marry.

Acting.—Barbara Hale is a natural and attractive Vickie, Bill Williams makes a manly and likeable Bill, and Sam Levene has his moments as Louie. Lanny Rees, a clever and engaging youngster, heads a competent supporting cast as Vickie's knowing young brother.

Production.—The picture is crazy comedy, but there is method in its madness. Its aim is good, clean fun and it hits its target by charging its lunatic plot with friendly sentiment. Contrast is good and the gangster fringe bright. A novel mixture of red meat and marshmallows, it should tickle most palates.

Points of Appeal.—Fabulous, but amusingly human plot, good characterisation, neat direction, sly feminine angle and apt title.

CIRCUS BOY

General F.D. British (U). Directed by Cecil Musk. Featuring James Kenney, Florence Stephenson and George Stephenson. 4,513 *feet. Release not fixed.*

ENTERTAINING juvenile comedy drama, revolving around Bertram Mills' famous circus. It illustrates the circumstances which bring about the cure of a schoolboy swimmer's stagefright and, thanks to natural acting and authentic atmosphere, worthily upholds the best *Boys' Own Paper* tradition. According to the synopsis, it is not intended for adult audiences, but it will be just too bad if the ordinary film fan is denied the opportunity to be a kid again. It's much superior to the average British quota fill-up. Good general second.

Story.—Michael Scott, a first-rate swimmer and diver, lets his side down during inter-school sports through a sudden attack of nerves. His mother, an old circus artist, understands and arranges for him to spend his summer holidays with Bertram Mills' outfit. He makes friends with Florence and George, tight-rope walkers, and they teach him all they know. Later, the circus visits the school town, and when George is laid out while engaged in rescue work during a caravan fire, Michael takes his place in the act. He is loudly acclaimed by his schoolmates and promptly reinstated in the diving team.

Acting.—James Kenney is most versatile as Michael. He can act, dive and, if our eyes didn't deceive us, walk the wire. The support is adequate.

Production.—The picture is good, healthy schoolboy stuff, appropriately embroidered with colourful and spectacular circus acts. As a kids' club offering it can't go wrong, but there's no need to limit its playing time. Good adventure fare and good fun, the average exhibitor should find it a godsend after the many quota quickies he has been compelled to play. We have no hesitation in recommending it.

Points of Appeal.—Friendly and actionful plot, versatile performance by James Kenney, good sentiment, colourful trimmings, intriguing title and quota ticket.

Reissues

RANDOM HARVEST

M-G-M. American (U). Directed by Mervyn Le Roy. Featuring Ronald Colman, Greer Garson and Susan Peters. 11,370 *feet. Release not fixed.*

ROMANTIC drama based on James Hilton's best-seller. The story spans the years from 1918 to 1935. Ronald Colman plays the part of Smithy, a war victim of amnesia, who is restored to normal life by the love and devotion of Paula, a gay and sympathetic show-girl, portrayed by Greer Garson. She finds him lonely and bewildered after escaping from an asylum on Armistice night. Ronald Colman and Greer Garson give first-rate performances. "Women will not only eat it, but ask for more. Terrific star and title values boldly underline its outstanding and com-

REVIEWS*—*continued on page 20

BRITISH STUDIO NEWS

No Tenant Yet at Teddington: Position is Still Open

BOULTING BROTHERS HELD UP

WHILE the newly equipped studios at Teddington remain unused, negotiations are going ahead between Warner Brothers and the Boulting Brothers in an attempt to overcome the position brought about by a last-minute hold-up in preliminary production arrangements for "The Guinea Pig."

A Warner Brothers' spokesman told me this week: "There have been no production deals made by us for Teddington. We have sent out no story about who is going to use the studio. The position is still open."

The plant has been ready for use now for several weeks.

Earlier in the summer general Press reports suggested that the Boulting Brothers, on a long-term production deal with A.B.P.C., were to shoot "The Guinea Pig" as the first film to reopen Teddington. They were not denied by either party at the time.

Richard Attenborough has been cast to take the lead in the picture. Preliminary schedules placed his rôle during the last weeks of production. Before he joined the unit he was set to play a leading part in the Individual film, "London Belongs to Me," starting at Pinewood next month.

Attenborough, I hear, is to go ahead with his Individual part. The Boultings stated this week: "The next film, 'The Guinea Pig,' is now held up, and in order to meet the commitment with Launder and Gilliat the order of shooting has been reshuffled, so that 'London Belongs to Me' becomes Attenborough's next."

There is, I understand, no truth in the rumour that Warners, in the light of the Dalton duty crisis, is anxious to put Teddington to work exclusively for Warner releases, writes the KINE. Studio correspondent.

The Boulting contract with A.B.P.C. is, of course, for Pathé release. Their "Brighton Rock" is now in the final cutting stage.

Box to Make Topicals—Sixteen a Year Ambition

SYDNEY BOX tells me that he is embarking on a new policy of making as many topical films as possible, writes a KINE. reporter. The word is actuality—not documentary.

What Box is looking for are subjects dealing with live people and things—which will lend themselves to production on the actual spot.

In this way, he will be able to make more films. His aim is to cut down the number of weeks on the studio floor by increasing the time on location.

One of his ideas, for example, is "Bevin Boy." If this can be shot mostly in a mining village, then he will be able slowly to step up the number of pictures Gainsborough turns out. I have heard it suggested that in this way he may be able to make 16 films a year.

Next on his list is "Trek," for which a complete shooting unit will make a journey across Africa shooting scenes for a story about six people who embark on the Cairo-Cape trip. The story is being written by Keith Campbell, who made the trip himself some months ago. He returned in June with the necessary dope, and an advance party will leave for Africa in a few weeks to prepare for the main party. The main unit will probably be back in England in February.

Films of this sort require enormous preparation, but if they can overcome the bottleneck of studio space shortage, then they will be more than worthwhile.

Sydney, in short, is thinking along de Rochemont lines.

Producer of "Trek" will be Tony Darnborough, who is just finishing "The Calendar," the Edgar Wallace racing story which has had a unit at Hurst Park.

Director will be Roy Kellino. Leading players are Jack Warner, Greta Gynt, Flora Robson and William Owen. Peter Hennessey will be cameraman.

Script conference at Shepherd's Bush. Arthur Crabtree, director; Tony Darnborough, producer, and Douglas Pierce, production manager on the set of Edgar Wallace's THE CALENDAR—a Sydney Box Gainsborough picture starring Greta Gynt and John McCallum.

PUPPET FILMS IN COLOUR MAKE THEIR DEBUT AT EGHAM

Ingenious Animation Technique

ON the bill with "Odd Man Out" at the Venice Film Festival's gala performance in honour of the British Ambassador was a single-reel Technicolor puppet cartoon film, "Mary Had a Little Lamb." Produced by Signal Films, it was chosen by the Association of Specialised Film Producers for inclusion in the British contribution to the Festival.

There is an interesting story behind the production of this film. Signal was formed less than a year ago by young G. A. Holdsworth and the Hon. A. G. Samuel to develop production, for the first time in this country, of puppet cartoons for entertainment rather than commercial purposes.

It was necessary first of all to find technicians experienced in this type of production, so Holdsworth made a trip to Holland to search for former associates of George Pal. He succeeded in unearthing J. Coolen and K. Schadee, art directors, and F. Hendrix, cameraman, and persuaded them to return to this country to form the nucleus of a production team, and to teach English trainees.

Later, Sankey was recruited as puppet maker, V. Hotschkiss, marionette operator, as technical expert, and R. Coombs as model maker.

A large country house at Egham was acquired and fitted out as a studio.

In January the team was ready to start production. "Mary Had a Little Lamb" was the outcome of the first five and a half months of experimental work.

Shown to Trade and Press representatives at the Majestic, Staines, last week, it is a delightful adaptation of the nursery rhyme designed to teach children safety first. Animation is better than anything usually seen in this type of work.

The unit's second production, a special trailer, was then screened and revealed that animation technique had been brought even nearer to perfection.

The animation technique differs from that used by George Pal. Instead of having separate puppets for each phase of movement, the puppets are made with flexible limbs, fashioned from plastic, and a new face is fitted to the head for each phase in the change of expression.

The present production rate is 60 ft. per camera a week. At a production cost of £10 per foot, the commercial aspect of production for entertainment is problematical. But it is confidently expected that costs will be reduced considerably as the process is developed.

"Mary Had a Little Lamb" has been booked to the Odeon Circuit for the National Children's Club and the unit's third production. "Silver Lining," is now being made for National Screen Service on behalf of the National Savings Movement.

ON AND OFF THE SET TALK

TARUS FILMS expects to make five films in Africa in the next programme—that's when Joan Duff and John Page return from their eight-month West African location.

* * *

ARTHUR DENT'S picture, "Comin' Thro' the Rye," is complete after a six-month schedule, according to scriptwriter Gilbert McAllister—in private life M.P. for Rutherglen.

* * *

106 EXTRAS were on call last week at Twickenham for "The Brass Monkey" (Alliance).

* * *

BRITISH ships are the stars in "The Blue Peter," a four-reeler started last week by Stewart Levy's Anglo-Amalgamated Productions.

DOPE STORY this week tells us that shooting on "One Night With You" last week was "an hilarious business."

* * *

JUDY CAMPBELL joins the Korda "Bonnie Prince Charlie" cast. Kay Walsh joins the Cineguild "Oliver Twist" cast.

* * *

FOUR-WEEK schedule is target for the new John Croydon second feature for the Rank Organisation, in production at Highbury. Title is "To the Public Danger."

* * *

CASTING FOR new subjects: David Farrar for "Precious Bane" at Denham. Pat Roc and Fay Compton for "London Belongs to Me" at Pinewood.

BRITISH PRODUCTION PROGRESS CHART

STUDIO.	TITLE.	WEEK.	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BUSHEY	"Daughter of Darkness" (from Twickenham)	25	Alliance (Paramount)	———	———
CARLTON HILL ...	"Fatal Night"	2	Mario Zampi's Anglo Films (—)	"Queen Mary" (Crusader: —)	"Gunman Escape" (Oct. 11). (Condor:—)
DENHAM	"Hamlet"	21	Two Cities (G.F.D.)	"Uncle Silas" (Two Cities: G.F.D.)	"Escape" (Pelberg for 20th-Fox).
	"One Night With You" ...	6	Two Cities (G.F.D.)	"Vice-Versa" (Two Cities: G.F.D.)	"Precious Bane" (Two Cities: G.F.D.)
				"So Evil My Love" (Hal Wallis: Paramount).	
				"White Unicorn" (Corfield: G.F.D.)	
EALING	"Saraband for Dead Lovers"	4	Ealing (G.F.D.)	"It Always Rains on Sunday" (Ealing: G.F.D.)	"Scott of the Antarctic" (on location) (Ealing: G.F.D.)
					"Kind Heart and Coronet" script in preparation (Ealing: G.F.D.)
HIGHBURY	"To the Public Danger" ...	3	Rank second feature (G.F.D.) ...	"Colonel Bogey" (Rank second feature: G.F.D.)	———
ISLEWORTH	"Bonnie Prince Charlie" (with Shepperton).	—	———	———	"Bonnie Prince Charlie" to use stages as overflow from Shepperton.
ISLINGTON	"Miranda"	13	Gainsborough (G.F.D.)	"When Bough Breaks" (Gainsborough: G.F.D.)	———
MANCHESTER	———	—	———	———	"Holiday with Pay" (John E. Blakely Production). Start Sept. 29.
MARYLEBONE ...	"Dick Barton"	4	Marylebone-Hammer Productions (Exclusive)	"What the Stars Foretell" (Faroe Productions: Exclusive)	"My Hands Are Clay" (Oct. 10) (Dublin Films Renter not set.)
M-G-M—BRITISH ...	"Idol of Paris"	19	Premier (20th-Fox)	"While I Live" (Dryhurst: 20th-Fox)	"Spring in Park Lane" (Wilcox: British-Lion.)
					"First Rhapsody" (Sept 29) (International: Columbia)
BRITISH NATIONAL ...	"So Died a Rat"	2	British National (Pathe) ...	"Case of Three Weird Sisters" (Br. National Pathe)	———
				"Ghost of Berkeley Square" (Br. National Pathe)	
	"My Brother Jonathan" (final location)	19	A.B.P.C. (Pathe)	———	———
NETTLEFOLD	"The First Gentleman" ...	11	Columbia (Columbia)	———	New Paul Temple (Second week Nov.) (Butcher: Butcher)
PINEWOOD	"Oliver Twist"	13	Cineguild (G.F.D.)	"Woman in the Hall" (Wessex: G.F.D.)	"Blue Lagoon" (Individual: G.F.D.)
	"Red Shoes"	10	Archer (G.F.D.)	"Blanche Fury" (Cineguild: G.F.D.)	"London Belongs to Me" (Individual: G.F.D.)
	"Esther Waters" (on location)	8	Wessex (G.F.D.)	"End of the River" (Archers: G.F.D.)	
RIVERSIDE	"This Was a Woman ...	10	Hellman's Excelsior (20th-Fox)	———	———
SHEPHERD'S BUSH ...	"The Calendar"	4	Gainsborough (G.F.D.)	"Good Time Girl" (Gainsborough: G.F.D.).	Nothing set of 14 scripts in readiness. But location work started this week in Venice for "Byron"
	"Easy Money"	2	Gainsborough (G.F.D.)	"Rescue" (Gainsborough: G.F.D.)	
				"Snowbound" (Gainsborough: G.F.D.).	
SHEPPERTON	"Bonnie Prince Charlie" ...	7	London Films (British-Lion) ...	"Ideal Husband" (London Films: British-Lion).	"Lost Illusions" Oct. 1 (C. Reed, London Films, British-Lion). Now on preliminary location.
	"Anna Karenina" ...	19	London Films (British-Lion) ...		
SOUTHALL	"Just William's Luck" ...	3	Alliance (United Artists) ...	———	———
	"No Orchids for Miss Blandish" (on location).	18	Alliance (Nothing set)	———	———
TWICKENHAM	"Daughter of Darkness" (on location).	25	Alliance (Paramount)	"Things Happen at Night" (Alliance: Not set).	———
	"The Brass Monkey" ...	4	Alliance (United Artists) ...	———	———
VIKING	"Flamingo"	2	Inspiration (Grand National) ...	———	———
WELWYN	"Bond Street"	10	World Screenplays (Pathe) ...	"Brighton Rock" (Charter: A.B.P.C.).	———
WINDSOR	"First Rhapsody"	5	International (Columbia) ...	———	———

REVIEWS—*continued from page 18*

pelling box-office characteristics." This was how the KINE.'s original review of January 7, 1943, described it. That review stands good.

Points of Appeal.—Human story, strong feminine angle and great performance by Ronald Colman and Greer Garson.

GANGS INCORPORATED

Renown. American (A). Directed by Phil Rosen. Featuring Jack LaRue, Alan Ladd and Joan Woodbury. 6,240 feet. Release not fixed.

GANGSTER melodrama, telling of a young woman who, wrongly accused and convicted of manslaughter, embarks on a career of crime when she is released from her prison sentence. She blackmails the man responsible for her prison term, but, after taking the law into her own hands, eventually learns that crime does not pay.

The film was originally reviewed in the KINE. October 9, 1941, under the title of "Paper Bullets," in which we described it as "Very good mass and industrial booking." The title and cast values should guarantee a popular box-office appeal for industrial masses.

Points of Appeal.—Popular stars, human angle, arresting title and convincing characterisation.

SOUTH OF PANAMA

Renown. American (U). Directed by Jean Yarborough. Featuring Roger Pryor, Virginia Vale and Duncan Renaldo. 5,588 feet. Release not fixed.

ESPIONAGE romantic comedy-melodrama with a Panama background, describing the adventures of a newspaper reporter who is mistaken for the inventor of a new camouflage paint, and the attempts of a gang of international crooks to obtain the formula. The KINE. review, July 3, 1941, says: "The alternation, backed up by sound characterisation—the cast is popular and talented—colourful atmosphere and bright musical embellishment, represents good entertainment." It should still make a good two-feature programme proposition.

Points of Appeal.—Popularity of espionage themes, exciting climax, tuneful musical intermissions and good title.

CITY WITHOUT MEN

Renown. American (A). Directed by Sidney Salkow. Featuring Linda Darnell, Michael Duane and Edgar Buchanan. 6,782 feet. Release not fixed.

ROMANTIC comedy-melodrama set in an American prison town. The story deals with the wives of convicts who wait patiently for their menfolk to finish their "stretch." Linda Darnell portrays a school-teacher whose fiancé is unjustly imprisoned, accused of smuggling aliens into America. She tries to win his freedom with the aid of a shyster lawyer, while the young man tries to get her to forget him.

The verdict of the KINE., May 27, 1943, was "Stern, yet novel, programme for other than class and family halls." It should still retain popularity among industrial audiences.

Points of Appeal.—Unusual story, feminine interests, good title and attractive cast.

CHAPTER PLAY

General F.D.

DUSTY BATES. British (U). Directed by Darrel Catlin. Featuring Antony Newley, Billie Brooks and Michael McKeag. Five two-reel episodes. Release not fixed.—British serial made by the Rank Organisation expressly for boys' and girls' clubs, the film tells how three youngsters outwit a gang of jewel smugglers. It takes place mainly on the Thames and in the Pool of London and expertly photographed backgrounds lend enchantment to its exuberant hokum. Actionful and disarmingly juvenile, it admirably fulfils its purpose. In fact, we fail to see why it shouldn't be shown in all halls where chapter plays are taken. Good "kids and quota" serial. The lengths of the episodes are as follow: Episode 1, 2,368 feet; Episode 2, 2,419 feet.; Episode 3, 1,866 feet; Episode 4, 1,873 feet; and Episode 5, 1,925 feet.

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MANAGEMENT

by THE MANAGER

The S.C.M. is Making Progress—But it's Still Not Good Enough

THE iron curtain on the deliberations of the S.C.M. is quivering. The recent report of their second executive meeting slakes our thirst for knowledge to a considerable degree. And, I must congratulate Sam Butchart on his appointment as paid secretary of the Society.

I think the advertised membership of the S.C.M. is disgusting. What do the other 6,000 managers eligible for membership want? Perhaps I should say 6,000 less the membership of the C.M.A. But what is that? I cannot understand why the membership of the C.M.A. should be a state secret. Every member of that organisation is entitled to this information apart from its general interest to the Trade. If the roll is small, then all the more honour to the Association for the fight it has put up since its inauguration. If it has a substantial membership, then it will be a valuable reinforcement to the S.C.M.

I think that the recruitment drive is of paramount importance, and I don't attach all that much importance to numbers, although these are not unimportant. I have asked for, and still haven't had, an analysis of present membership. I want to find out whether the young fellows are doing all they can to help themselves, or if they are leaving the tilling to the old hands who have done the spade-work. I must confess that I'm not one of these, but I have a sneaking suspicion that, generally speaking, the motto of youth in management is "Over to you, old boy."

Sam Butchart metaphorically wags his tail, or shall we say the tail wags the S.C.M. executive, with the smug announcement that we have won a battle with the Ministry of Labour, when a statement is extracted from Mr. Isaacs to the effect that managers of kinemas are executives.

To be honest, I can't see that we have won any particular victory. It may be reassuring to know that, despite all allegations, to the contrary, kinema managers are acknowledged by the Ministry of Labour to be in the same class as factory managers, garage managers and fish and chip shop managers. In other words, this fraction of managers' charter is the literal interpretation of the law, rather than largesse secured for us by the persistence, tenacity and negotiating ability of the S.C.M. officers.

Please don't think that I don't appreciate their efforts in other directions, but don't let us kid ourselves.

The Fuel Position

THE availability of fuel for the winter is very obscure, and, to say the least of it, quite frightening. Few kinemas in the country have more than a token supply of coke, but what puzzles me is the discrepancy among districts. I don't know what specific power a local fuel controller has, but it does seem that the interpretation of the various regulations concerning the supply of fuel vary considerably according to the district.

I know some managers who have succeeded in winning a reasonably substantial stock, others, like Mother Hubbard, have a bare store cupboard. The recent coal strike hasn't made the situation easier. If we have no heat patrons will just stay away and keep the home fires burning instead of sharing the communal warmth of a kinema boiler.

I would be interested to know the total consumption of fuel in kinemas throughout the country last year, and it's relation to admissions during the same period. Just to start the ball rolling, and to supply some significant figures, I have worked out, very roughly, the amount used by me for every paid admission during the period the theatre was heated. It amounted to approximately 6 oz. a head, and that's allowing nothing for complimentaries.

I have no reason to believe that I am more economical than the average manager, so, consequently, similar figures from all over might quite easily influence the Ministry of Fuel in considering our claims.

Cutting Out Organists

THE recent dismissal of organists by two of the major circuits is, indeed, puzzling. Knowing full well the increasing necessity for economy, this move, nevertheless, appears to me to be ill-advised.

Here we are, wondering how to deal with two disturbing setbacks to business. One, a probable shortage of films, and the other direction of labour implying an inevitable shortage of labour.

Most of the managers I know are planning to cope with the film shortage by utilising stages for shows, variety, or competitions, all calling for musical accompaniment. So far as I can see, every organist out of work on October 1 will be liable to direction into productive employment by the Labour Exchange.

Kinemas with organs and employing organists to-day might be disposed to look upon their salaries as a form of insurance for the future, and they won't be very far out.

A VETERAN SAYS:—

Managers Must Thank Their Lucky Stars

I HAVE been a subscriber (and occasional contributor) to the KINE. ever since it displaced the monthly *Optical Lantern Journal* in the days beyond recall, and I have continued since my retirement from active management a few months ago. Although retired, I retain a lively interest in the Trade, as might be expected from a "Cinema Veteran—1903."

Your "Management" page is a source of great pleasure every week. I am in so much agreement with most of the things you say, and the excellent advice you give, that it is evident you and I come from the same stable, although your entry into the troubled waters may have been rather later than mine. It is very obvious that you have had a long and varied experience and been up against it on many occasions.

I am not proposing at this stage to re-enter the Trade political arena or its equivalent. All I will say is that present-day managers ought to thank their lucky stars that such organisations as the S.C.M. and C.M.A.—perhaps not so virile as they might be—are now in existence to protect their welfare and prestige. There is every indication that such help will be needed in the near future.

G. H. BLACKBURN.

11, Buckingham Place, Clifton, Bristol, 8.

Film Variety Show

FROM America comes news of a novel experiment in kinema entertainment. The scheme merits careful consideration by British producers, if they are not already doing so. Called "Mirth of a Nation," it consists of all shorts and cartoons welded together into a film of feature length. Perchance it's counterpart will find a place on our screens as undoubtedly the negatives of all shorts used are already in this country.

My idea of "Film Variety" is not quite the same as the American experiment. But here it is for what it is worth. Running for, say, an hour and a half it would consist of shorts and shots compered by a well-known news commentator. The bulk of the show would consist of scenics, nature studies, industrial films, and cartoons. For variety it would have items by a couple of bands, a symphony orchestra, and music-hall personalities. An important feature would be excerpts from newsreels right way back to the beginning, for so many dramatic episodes in our life have been perpetuated on celluloid.

Then there are the good old films that launched the "talkie" era. The younger people would appreciate seeing shots from the old films with Jack Hulbert, Will Hay, Ivor Novello, and lots of other famous names. It might be possible to incorporate shots from some of our old silent films.

There is a fund of material available for such a product, and I think that an experiment on these lines would be successful.

Dwindling Supplies

WITH the tightening up of supplies generally in order to increase export trade, it looks as if this industry will have very low priority so far as the items, considered to be essential replacements, are concerned. We exhibitors know what we need to maintain a reasonable standard of efficiency.

Obviously we would not contract to spend a substantial sum of money if we didn't think that our business demanded it, so every application in this direction is the exhibitor's own particular problem, and he has to do all he can and use all the guile he knows to get these jobs carried out.

There is, however, another form of capital expenditure, much more onerous, far more serious, and certainly less necessary than these preceding replacements. I refer to the requirements of the local licensing authorities. They have an unhappy knack of demanding, at short notice, the most impossible replacements and additions. We have all known instances where they have, metaphorically, shrugged their shoulders when we have said that it was impossible to comply with their request because of shortage of supplies. They, in fact, imply that if we can't meet their requirements, then we must close down until we can. It is quite usual for them to issue provisional licences only, for a restricted period, because of these demands.

Here is a situation that is likely to become more acute in the forthcoming months, and I think that the time has come for the industry to take some action.

SHOWMANSHIP

"Selling the Theatre" is Fine—
But It Isn't Everything

A NUMBER of managers have told me, quite frankly, that they do not believe in film exploitation. They prefer to "sell their theatre." A clean theatre, courteous staff, efficient service, and provision of every comfort possible for the patron are sufficient in themselves, in their view, to maintain clientele and a happy state of affairs at the box-office.

No amount of outside showmanship, one particular manager said, would induce a person to see a film if he or she did not wish to see it. The public, he contends, knows more about film releases, through reading the film critics' columns in the newspapers, fan papers, and so on, than most managers. Therefore, stunt publicity, tie-ups, street parades, etc., have no influence on public opinion.

First let me deal with this business of selling the theatre. Undoubtedly, it is an admirable policy. The building up of a theatre's prestige is vitally important, particularly where competition is intense. Make your theatre known far and wide for the efficiency of its service and you will go a long way in securing the steady patronage of regular kinemagoers. Surely that is a fundamental principle of successful management?

But, to my mind, it must not be the be-all and end-all of a manager's aim. A prestige build-up is a slow process, it takes time. No, the alert showman, while not neglecting this aspect of management, will search for other means of bringing additional patronage to his theatre, and then by efficiency and service he may hope to retain that patronage.

And that is where showmanship comes in. Its purpose is to tell the world at large what a particular kinema is offering in the way of entertainment. It should be directed, not so much at your regular patrons, but at the non-regular, the casual visitor to your locality and to those that never go to the "flicks" at all—and there are still quite a number.

As I see it, these two aspects of a manager's job are closely interlinked; in fact, they are inseparable.

Showmanship, however, must be applied with discrimination. It is useless to plug away on the same form of theatre display, tie-ups in the same old shops, and street parades, competitions, and the host of other stunts organised on over-familiar lines. The public gets sick and tired of seeing them. Aim, then, at variety in the methods of approach and in the application of ideas.

I am not suggesting that every film must be exploited to the sky. Far from it; there are times when the soft pedal is indicated and others when the showman can shout from the rooftops. Every film must be dealt with on its merits and analysed with the object of finding out to what type of person it is most likely to appeal. This, I consider, is important, for the line and direction of approach can then be decided with every chance of it being successful.

Above all, we must not deceive the public. You'll get away with it once or twice, but not always.

Approach by Mail

F. J. FIELD, Odeon, Barrow-in-Furness, exploited "Frieda" by mailing special brochures to the Mayor, Town Clerk, Educational Officer, Working Men's Institute, Conservative Club, Technical College, local youth and social clubs, hotels, works canteens and all civic departments.

Apart from this, teaser posters were exhibited around the theatre and at the premises of an estate agent. In addition, 500 throwaways were distributed at the box-office during the week prior to playdate, and a local newsagent was persuaded to enclose a throwaway in each of his morning delivery of newspapers.

Road Safety Campaign

FOR "Welcome Stranger," H. Saunders, Odeon, Prestwich, organised a safety first campaign in conjunction with the Road Safety Committee and the Society of Prevention of Road Accidents. In and around the borough, on all bus stops, lamp standards, and main roads entering the town were posted aluminium signs worded "Welcome Stranger to Prestwich and please drive carefully—'Welcome Stranger' at the Odeon." In addition, safety first displays were organised in the foyer with local civic personnel acting as receptionists.

The campaign continued the week of showing, and on the final day was given a further boost at the children's matinée, where Dot Heywood's Sunshine Kiddies provided an interlude. A mobile uniformed policeman was also in attendance and gave a talk on Road Safety. The show was attended by the Mayor and civic heads of Prestwich.

Tie-ups were arranged with a baby wear shop and the Ministry of Food.

Boost from the Pulpit

J. LONGBOTTOM, Odeon, Chorley, opened his campaign for "Nicholas Nickleby" three weeks ahead of playdate by sending a circular letter, personally signed, to all headmasters in the district. An illustrated brochure was also enclosed.

A similar letter and brochure was sent to various religious denominations which resulted in the film being mentioned during services.

Tie-ups were effected with local stationers, which featured a plastic model of the book.

For the week prior to playdate, Longbottom was able to obtain a model showing the Ealing Produc-

"Kine." Showmanship Certificates

THESE are the conditions governing the issue of the KINE. Showmanship certificates. To gain a first certificate you must obtain six mentions in the columns of this feature within six months. Having done this, send in your claim, giving the dates of the mentions, and you will in due course receive your certificate, *which is valid for one year from the date stated on it.*

To obtain a subsequent certificate you must obtain six mentions *within any six months* during the year that you hold the certificate. You can then, upon the date of its expiry, claim a renewal. It is pointless to claim before that date. Your year begins on the date of your first certificate.

Having gained a certificate, you become automatically a member of the KINE. Company of Showmen, and eligible for the monthly awards of £5 and for consideration in the annual championship award. Remember, too, that if you are an independent there is an additional prize of £5 each month; and that if you win a monthly prize for exploiting a Columbia picture the company will award an additional £5.

HOLIDAY CAMP (G.F.D.) was neatly tied up with a recruiting campaign for the London Airborne (Territorial) Regiment by manager J. H. Hutchison, of the Ambassador, Hendon. Jimmy Hanley and Yvonne Owen, from the cast, helped the stunt along

HOLIDAY CAMP, of course, was a natural for showmen. Here is another angle to it—put over by G. D. Frewin, Majestic, Rochester, and G. Fallowfield, Palace, Chatham. The scene was mounted on a lorry and appeared in the Chatham Carnival procession

ion unit at work on one of the scenes from the ilm for display in the foyer. Backing this model was a display measuring 10 ft. by 12 ft. depicting et another scene of the production unit at work. A further tie-up was made with a gown shop, nd the angle used here was a comparison between Dickensian fashions and clothes of to-day.

A Joint Effort

A JOINT campaign was organised by E. F. Johnson and C. E. Willmott for the concurrent screening of "The Brothers" at the Majestic and Scala kinemas in Leeds.

Tie-ups were arranged with six shops in connection with the book and a full window display was arranged with Thos. Cook's travel bureau, linking he film with the company's Royal Route Tours to The Western Isles.

Norwich Parade

AN extensive campaign to publicise "The Courtneys of Curzon Street" at the Regent, Norwich, was put over by assistant manager A. C. Bennett (acting in the absence of N. Scott-Buccleuch on holiday).

The week prior to show date Mr. Bennett donned the costume of an officer of the 1900 period, and together with Mrs. Horne, senior usherette at the Regent, dressed in the fashions at that period, toured the city in an open landau, driven by a member of the theatre staff in coachman's costume.

Three thousand throwaways were distributed during the tour.

An actual gown worn by Miss Neagle in the film was exhibited in a departmental store with banners and posters relating to the film.

Window displays were also arranged at music, flower, book and ladies' wear shops.

No Flight of Fancy

G. FREWIN, Majestic, Rochester, created first-rate advance publicity for "Down to Earth" by a tie-up with the Rochester Airport.

Permission was given for display at the airport of linen banners, each measuring approximately 30 ft. by 3 ft. These were worded: "Take your pleasure flight 20 miles around the Medway towns—NOW! and when you come 'Down to Earth' see Rita Hayworth in the film at the Majestic, Rochester."

Another banner bore the phrase: "Terra-firma. Why, of course! You are 'Down to Earth' with Rita Hayworth at the Majestic, Rochester."

A Good Egg

PUBLICITY for "Welcome Stranger" was achieved by C. Smith, Odeon, Whalley Range, by means of a tie-up with a local egg shop. Exhibited in the shop window was a display card worded: "Welcome strangers are here again. We invite ALL STRANGERS to register with us for EGGS—but you must register your seats at the Odeon for 'Welcome Stranger'—a real basketful!"

In the foreground was a porcelain lifesize hen with a few pot eggs round about. Stills were utilised to complete the display. A further tie-up was made with a music shop.

Boy Soprano on Stage

A PERSONAL appearance by Michael Fenn, the boy soprano, at the Empire, Cardiff, gave A. J. Brown a splendid opportunity to secure publicity for "Hue and Cry."

The representatives of the local Press were at the city airport when Fenn arrived. Later he appeared at the theatre where he sang two songs.

A disclaimer from Brown to Scotland Yard that he was the originator of the hoax in which children were sending lists of car registration numbers to the Yard in the hope of receiving a gift secured him extra Press publicity.

For "The Upturned Glass" Brown arranged a tie-up with a local brewery, as the result of which 250 cards were distributed to all the hotels controlled by the firm, which, incidentally, paid half of the cost for printing. The card carried an illustration of a glass of beer and a cut-out of James Mason's head under an upturned glass. The centre of the card carried the caption. "Two great British products."

James Mason Quiz

TO publicise "The Upturned Glass," Harry Finnis, Trocadero, Liverpool, secured the co-operation of editors of newspapers at Bootle, Crosby and Birkenhead in organising a competition on "What is the formula for James Mason's success?"

As the number one film star, Mason was given 100 marks for: (1) Acting ability; (2) screen personality; (3) sincerity; (4) looks; (5) appeal to men; (6) diction and voice; (7) manliness; (8) sense of comedy. Competitors were asked to indicate the marks they considered merited in each case, the total marks to be 100. Each of the three newspapers awarded 10s. 6d. and two tickets for the Trocadero for the first three entries received which were nearest to the forms filled in by the respective film critics.

Other publicity included a street stunt. A man wearing a caricature mask of the star and carrying an announcement of the Trocadero programme paraded all the principal city thoroughfares.

Gymnastic Display

HEARING that members of the British Amateur Gymnastic Association were in training at Wrekin College, Wellington, for the Olympic Games, J. H. Ratcliffe, of the Clifton, persuaded them to give a display on the stage. He also invited members of the Urban Council to attend.

The display was thoroughly enjoyed by the patrons, and a large number of them congratulated Ratcliffe on this innovation. The total cost of this effort was four shillings for a poster announcing the display.

Personal Angle

LESLIE FLETCHER, Carlton, Nottingham, used a personal message to exploit "They Made Me a Fugitive." In a prominent position of the foyer he erected a 9 ft. x 6 ft. display panel, which began with the phrase "A personal message to all Carlton patrons," then followed a brief description of the film and a message informing patrons that the film had come to Nottingham direct from its record-breaking success at the Warner Theatre in London.

A teaser campaign was also arranged on the lines "Warner's front-page sensation—killer at large—is he in Nottingham?" Window tie-ups were made with a chemist's and men's shoe shop.

A Chill in the Heat Wave

A STREET stunt which caused a considerable amount of curiosity amongst the public was staged by E. P. Hills, Princess, Peterborough, for "Cloak and Dagger."

During the day a man, wearing a fur coat, paraded the streets carrying a poster worded "You can laugh at my fur coat this hot day, but let me tell you—You'll be so cool watching 'Cloak and Dagger' at the Princess that you'll feel like wearing one."

Warrington Campaigns

A. H. ROCKETT, Odeon, Warrington, has sent me details of a series of campaigns he has carried out for recent films shown at his theatre. For "The Shocking Miss Pilgrim" he arranged with a local dance hall to announce the showing of the film at the theatre, and in addition, to ask the dancers if there was a "Miss Pilgrim" present. To boost "Dear Murderer," Rockett obtained permission to use an empty shop window where he erected an effective display consisting of cut-outs of the stars and other material to form a scene from the film. For "A Woman Destroyed," Rockett again contacted the local dance hall and persuaded them to have their vocalist sing numbers from the film. In exchange, he gave complimentary tickets as spot prizes. Tie-ups were also made with four local tradesmen.

Publicity Afloat

A MOTOR launch figured in the preliminary exploitation arranged by E. M. Williams, Scala, Ilfracombe, for "The Loves of Joanna Godden." A linen banner 8 ft. by 2 ft. was fixed to the main stays of the launch, which carries passengers on trips every twenty minutes from Ilfracombe Pier to Lee Bay. During the trip the boatmen made announcements about the picture, and at the end of the day's trips the launch was moored at the Quay, where the banner remained in evidence until darkness fell.

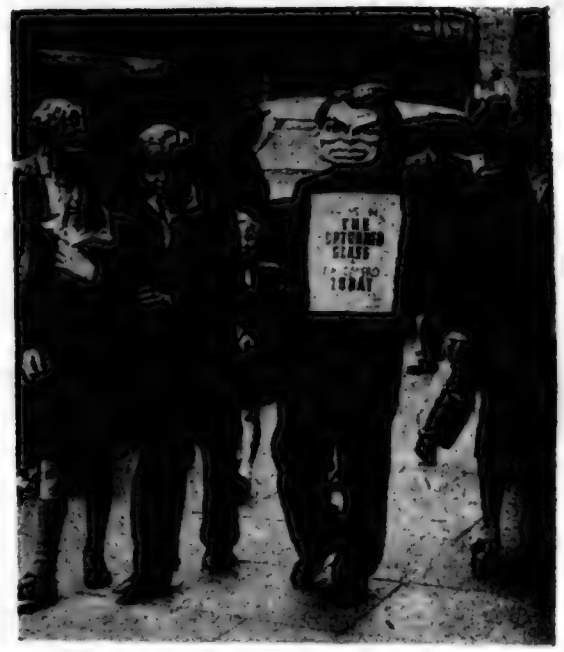
During the same period the National Wool Competition was running, and by linking with this Mr. Williams secured good shop-window space for the picture.

"Upturned Glass" Competition

L. B. LILLEY, while on relief duties at the Palace, Southall, organised a novel competition for "The Upturned Glass." A local hardware and furnishers co-operated in the scheme and arranged a window to represent a dining-room, with tables laid out for a meal. Glasses were distributed on the tables and sideboard, and on an occasional table a glass was upturned. The public were invited to spot these and send their entries to the theatre. Complimentary tickets were offered to the first six who were successful. Also displayed in the window was an art card worded, "Can you see 'The Upturned Glass' here? If not, see James Mason in 'The Upturned Glass' at the Palace."

Laundry Tie-up

ADVANCE Laundries, of Herne Bay, co-operated with D. E. Daniell, manager of the Odeon, in his campaign for "So Well Remembered" by placing at his disposal their entire double-fronted show window. Here a simple but effective display was built. Large, framed portraits of the principal stars formed the background with art cards giving details of the film. In the foreground were newspaper cuttings of historical events. Each of these was labelled with an art card worded "So Well Remembered." The second window contained the acknowledgment to the laundry, where photographs of their old works, destroyed by fire 17 years ago, and an aerial view of their new works were displayed.



It's one of the oldest showmanship ideas in the world—but it always registers. This was how manager Harry Finnis, of the Trocadero, Liverpool, used it for THE UPTURNEDG LASS (G.F.D.)

Using twin sisters from his own staff, Manager R. G. Francis, of the Regal, Chester, put over this neat street exploitation idea for DUAL ALIBI (Pathe)

Personal Appearance

JACK WARNER, star of "Holiday Camp," recently made a personal appearance at the Gaumont, Hammersmith. He was introduced from the stage by W. L. Monneypenny, the manager, and captivated the audience with his racy stories. He said that it was not only the stars who contributed to the success of a picture, but also the "back-room boys," the carpenters, stage hands and other technicians.

A Correction

C. W. FRITH, general manager of the Streatham Odeon-Astoria, writes to say that a report in our issue of September 4 about a presentation staged

Continued on page 26

MUSIC *Edited by JACK COURTNAY*

Grim Outlook for Organists as Circuit Dismissals Grow

THE further cuts by Odeon of suburban organists and the long-expected cut by Gaumont brings the total number of organ men now unemployed to a new high level.

The position will be further aggravated when seasonal engagements terminate, and I think I am not exaggerating the seriousness of the position when I say that only 50 per cent. of the 1946 total will be in work and that a further 30 per cent. of usable instruments will be silent.

A distressing feature of the business is that almost all those dismissed are non-broadcasters.

I would like, however, on behalf of all organists, to pay tribute to Odeon's generosity in paying their dismissed organists a month's salary in lieu of notice—a gesture which I think other firms might justly emulate. It does seem hard that when a man is dismissed because of a change of policy he should be given the same treatment as an unsatisfactory employee—two week's notice and made to work it out.

Surely a little sympathy would not come amiss in such circumstances.

14 Days' Notice

Felton Rapley, when announcing that 14 men had been served with the usual 14 days' notice, said: "There will be no further cuts in foreseeable circumstances. This action has been taken in order that the organists employed can be kept busy all the time as only too often programme time has not permitted their services being utilised to best advantage. Therefore, some reorganisation was necessary."

In view of the uncertainty of the Trade situation it would seem a questionable policy to dismiss men of particular abilities whose services may, shortly, be urgently required to eke out the same programme times.

Hitherto, a snap of the fingers has brought all the organists required, but in these days of directive labour I am afraid that in the majority of cases the services of these men will be lost to the Trade, so what then?

Felton Rapley has announced the following organist changes in the G.-B. circuit:—Robin Richmond to the Dominion, Tottenham Court Road; Terence Casey to Hammersmith; Ray Baines to Lewisham; Bobby Pagen to the State, Kilburn; and William Davies from the Gaumont, Wolverhampton, to the Gaumont, Finchley.

At the State Ballet

I went to the ballet at the State, Kilburn, and saw General Manager Read, Managers Hurst and Fowler, and numerous assistants, as busy as ticket collectors on the Underground in the rush hour, dealing with the novelty-seeking crowd.

Whilst standing in the foyer I observed at least two special coaches arriving with out-of-town balletomanes. This, I think, is an answer to those who think they have solved the film famine problem. For this entertainment is definitely of a distinct appeal rather than universal.

As for the ballet itself, I was not terrifically impressed, for I did not consider the orchestra adequate for such a large building, and consequently was greatly disappointed.

In spite of the fact that the orchestra overflowed the pit, with even a harp accommodated outside, there was nothing solid or exhilarating in the "tuttis," the brass being particularly weak.

The spectacle, however, was enthusiastically, if somewhat indiscriminately, applauded, and while such expedients might take care of a few weeks in the year and make money as long as they remain novel, they cannot replace films, nor cater for the film fans.

Theatres such as the State are not, in my opinion, intimate enough for the proper presentation of this type of show.

SHOWMANSHIP—continued

in his absence on holiday may have given readers a wrong impression. The statement that "something went wrong and it looked as if the film would not be wanted" was inaccurate. The only change in the arrangements he had planned was that the theatre's organist was unable to compere the film and mimic the piano accompaniments to the old silent films, so the house manageress spoke the commentary to the "Flicker Flashbacks." Ewart Hodgson, of course, compiled and recorded the commentary for the normal trailer to the film "Perils of Pauline," which immediately followed the presentation of the "Flashback." My apologies to Frith for the inaccuracy.

Other Credits

E. Davis, Odeon, Gillingham ("Black Narcissus"); G. Fallowfield, Palace, Chatham ("The Upturned Glass"); J. Alexander, Astoria, Earlsdon, Coventry (O.N.C.C. Opening); D. Walton, Wicker P.H., Sheffield ("Son of Dracula"); G. Ray, Regent, Bradford ("Behind the Door"); C. V. Hunter, Majestic, Stoke-on-Trent ("Beginning or the End"); H. Bailey, Regal, Atherstone ("While the Sun Shines"); R. H. Downes, Plaza, Liverpool ("Black Narcissus"); E. F. Beasley, Palace, Kentish Town ("The Upturned Glass"); D. R. Cooper, The King's, Wyle Cop, Shrewsbury ("Undercurrent"); E. C. Hurry, Regal, Edmonton ("Down to Earth"); P. A. J. Murphy, Trocadero, Leicester ("Dual Alibi"); F. L. Holmes, Haymarket, Newcastle ("Time, Place and the Girl"); C. B. Wills, Palace, Wandsworth ("The Egg and I"); F. A. Waterhouse, Elite, Uttoxeter ("Great Expectations"); Fred Bull, Odeon, Lancing ("Frieda"); C. H. Draycott, Odeon, Stockton-on-Tees ("Dear Murderer"); P. J. Mills, Gaumont, Liverpool ("Hue and Cry"); L. Watt, Florida, Glasgow ("It's a Wonderful Life"); J. B. R. Harrison, Odeon, Newport ("Wild Harvest"); F. W. Minde, Odeon, Eltham ("O.N.C.C. Safety First").

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TECHNICAL

The Cell-U-Sound daylight film projection unit

DAYLIGHT FILM PROJECTOR

A SELF-CONTAINED daylight film projection unit, utilising 16-mm. sound film and designed for advertising, instructional or educational use, made its début last week.

Designed by M. S. Glover, the apparatus is housed in a cast aluminium cabinet, with chromium fitments and decorative lighting mounted vertically in the front edges of the cabinet.

A 16-mm. sound projector of conventional design, but specially adapted for the purpose, rear-projects the picture through the medium of a 2-in. Dallmeyer lens and a mirror system on to a flashed opal screen, 17 in. wide and 15 in. deep, mounted in the top portion of the cabinet.

By a simple adjustment of switches the projector and film can be run continuously or, alternatively, started at will by a push-button. In the latter case the projector is automatically switched off at the end of the film's run.

A single drum system is employed, and the film, joined in a continuous loop, is fed into the gate and over guide rollers back into the centre of the spool. It is claimed that a new print will run up to 400 times without mechanical breakdown. Sound output is approximately 14 watts.

The unit is manufactured by Cell-U-Sound Products. The dimensions of the cabinet are 5 ft. 5 in. high, 2 ft. 6 in. wide and 2 ft. 3 in. deep, and the price £400.

So far as the film Industry is concerned, it is visualised that the unit could be used in kinema foyers for projecting trailers and other advertising material.

B.K.S. Winter Season Programme

WIDE RANGE OF SUBJECTS

A WIDE variety of subjects is covered in the Provisional Lecture Programme of the British Kinematograph Society just issued.

As in earlier years, the programme is divided up into four sections—meetings of the society, and of its three divisions—theatre, sub-standard and film production. Joint meetings with the A.C.T. are continued.

Society meetings begin with a paper on "Copyright Law," by A. Krestin, LL.B., whom C.E.A. members recognise as the assistant to Norman Hart, C.E.A. solicitor. This is on October 8. "Controlling Elon - Hydroquinone Developer," by G. I. P. Levenson, Ph.D., B.Sc., follows on November 12; "Metals in Kinema and Related Equipment" is the subject of A. B. Everest, Ph.D., F.I.M., and F. Hudson, F.I.M., on February 11; "Phase Modulation Principles Applied to Sound Recording" is dealt with by J. A. Sargrove, M.Brit.I.R.E., A.M.I.E.E., D. A. Ball, A.M.Brit.I.R.E., and Norman Leevers, B.Sc., A.C.G.I., M.B.K.S., on March 10; and on April 14, "Colour Vision and the Film Industry" will be the theme of W. D. Wright, A.R.C.S., D.Sc., whose "Measurement of Colour," published three years ago, is a striking publication on colour principles.

Annual Dinner

In addition to these, there is the Newman Memorial Lecture held jointly with the R.P.S., the subject of which, on January 14, is "The Origin and Development of the Matte Shot Process," by W. Percy Day; the annual dinner on December 3; and the presidential address on December 17, by I. D. Wratten, Fellow and F.R.P.S., who will survey the technical field.

Theatre Division meetings open with a paper on "Distribution and Maintenance of Release Prints" from the renters' point of view, by A. E. Ellis (Member) (September 28); one by W. D. Wright on "Fundamentals of Colour," on November 23; "From Silent to Sound," by G. Anstruther (Member) (January 25); and "Safety Requirements in the Kinema," by A. F. Steel, A.M.I.E.E., on March 21.

Television Versus Film

Film Production Division meetings are as follows: "Television Production in Contrast with Film Production," by Philip Dorté, A.M.I.E.E., of the B.B.C., on November 5; "Power Supply for Studios," by Dr. Hawkins, of G.E.C., on January 7; "Processing Colour Films," by W. M. Harcourt (Fellow), F.R.P.S., on March 3, and on May 8 a visit to studio and demonstration of equipment.

All the above meetings are held in the G.-B. Theatre, Film House, the Theatre Division at 11 a.m., and the others at 7.15 p.m.

Sub-standard Division meetings are to be held at the Wellcome Foundation, Euston Road, N.W.1, at 7.15 p.m. Subjects are: November 26, "The Film in Colonial Development," by George Pearson, Hon.F.R.P.S.; December 10, "Reversal Processing," by H. Verkinderen; February 4, "Light Efficiency of Projectors," by W. Buckstone, F.B.K.S.; April 23 (joint with R.P.S.). "Exposure Technique for Reversal Materials," by J. Dunn.

Joint meetings with A.C.T. are on October 22, "Set Construction Methods" (John Gow); January 28, "Production of Documentary Films" (Basil Wright; February 25, "Design and Use of Miniatures" (John Bryan); and April "Editorial Importance."

Provincial Section Meetings

MANCHESTER

Oct. 7.—"The Manufacture of Motion Picture Film," by A. E. Amor, F.R.P.S.

Nov. 4.—"Arc Lamp Conversion Equipment," by J. C. Milne, A.M.I.E.E., M.Amer.I.E.E.

Dec. 2.—"Electronics in Industry," by J. Baggs, A.I.E.E., M.S.I.T.

Jan. 6.—"Light and Colour in Stage Presentation," by P. Corry.

Feb. 3.—"Optical Equipment for Projection," by A. Howard Anstis, M.B.K.S.

Mar. 2.—"Light Production from the Carbon Arc," by H. P. Woods, B.Sc., A.Inst.P., M.B.K.S.

Apr. 6.—"Projection Equipment," by R. Robertson, B.Sc., M.I.M.E.

May 4.—"Planning the Projection Room," by C. H. Bell, O.B.E., M.B.K.S.

Meetings of the Manchester Section are held in the theatre of the Manchester Geographical Society, 16, St. Mary's Parsonage, Manchester, commencing at 10.30 a.m. Hon. Secretary, Albert Wigley, 15, Broadway, Walkden, Lancs.

NEWCASTLE-ON-TYNE

Oct. 7.—"Some Special Purpose Arcs," by C. G. Heys Hallett, M.A., M.B.K.S., A.I.P.E.

Nov. 4.—"A Treatise on Kinema Arc Lamp Reflectors," by A. Brown, M.B.K.S., A.R.P.S.

Dec. 2.—"Arc Lamp Conversion Equipment," by J. C. Milne, A.M.I.E.E., M.Amer.I.E.E.

Jan. 6.—"The Cathode Ray Tube," by G. Parr, A.M.I.E.E., F.K.B.S.

Feb. 3.—"The Film in Relation to Television," by Marcus F. Cooper, M.B.K.S.

Mar. 2.—"Optical Equipment for Projection," by A. Howard Anstis, M.B.K.S.

Apr. 6.—"Kinema Engineering Efficiency," by H. E. Whitney, A.M.I.E.E., A.M.I.H.V.E., M.B.K.S.

May 4.—"Projection Equipment," by R. Robertson, B.Sc. M.I.M.E.

June 1.—"Planning the Projection Room," by C. H. Bell, O.B.E., M.B.K.S.

June 8.—Discussion Meeting.

Meetings of the Newcastle-on-Tyne Section are held in the Neville Hall, Neville Street, Newcastle-on-Tyne, 1, commencing at 10.30 a.m. Hon. Secretary, Edward Turner, 30, Ettrick Grove, Sunderland, Co. Durham.

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FRONT SHUTTER DEADLINE

THE Northern branch C.E.A., as fully reported elsewhere in this issue, is very concerned about the draft of the new Home Office regulations.

E. J. Hinge grimly suggested "if those new Home Office regulations go through in their original form, you can all put the shutters up," and Billy Carr, in accord, said: "Some of the proposed regulations will definitely put small men out of business." He referred, in particular, to the regulation which requires every kinema to be equipped with projectors fitted with **rear shutters.**

All modern projectors are, of course, fitted with rear shutters, but with the current emphasis on exports, the supply of new equipment to the home market is problematical and very much a question of time.

In view of this, it is confidently expected, I believe, that this particular regulation will not be enforced for at least five years. By which time all the old type projectors, through normal wear and tear, will need to be replaced, anyway.

THE lecture session of the British Kinematograph Society opens on Sunday, September 28, with a paper by A. E. Ellis, M.B.K.S., entitled "Problems of Distribution and Maintenance of Release Prints."

Mr. Ellis is print manager of Pathé Pictures and has for many years campaigned against the too-prevalent mutilation of copies.

Chairman of the Theatre Division for the forthcoming session is S. B. Harrison - Swingler, M.B.K.S., Odeon Theatres, and the deputy chairman, R. R. Pulman, F.B.K.S., Gaumont-British Picture Corporation.

REFERENCE in these notes on July 24 to the quality of Deep Pictures, the new stereoscopic still picture process developed by Mons. Bonnet, reminds me that Astral Arts Group are the appointed sole agents.

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LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., Sept. 25 and Wed., Oct. 1

Thursday

Golden Earrings (*Paramount*)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Ray Milland, Marlene Dietrich, Murvyn Vye, Bruce Lester, Dennis Hoey, Reinhold Schunzel, Quentin Reynolds, Ivan Triesault. **Director:** John Coonan.

The story, covering the war period from 1939 through to the present, has a variety of backgrounds, including the Black Forest, the gypsy camp, a wealthy Nazi home and an exclusive London club. The story concludes with an exciting "chase" sequence as the Gestapo attempts to close in on Milland.

Marlene Dietrich, with dusky tan and a coarse black wig, portrays a gypsy fortune-teller, and Ray Milland is seen as the British officer who cuts a perilous path across Germany to France, eluding Nazi pursuers by masquerading as one of a roving gypsy tribe. Murvyn Vye makes his screen début as Zoltan, the gypsy leader, who woos and loses the fortune-teller to the army man.

Desperate (*RKO-Radio*)

Own Theatre. 10.30 a.m.
Cast: Steve Brodie, Audrie Long **Director:** Anthony Mann.

Steve Brodie plays the rôle of a young lorry driver who becomes involved with a gang of crooks planning to rob a warehouse. He is held by the gang and forced to take the blame for the murder of a policeman, under threats that the gang will disfigure his wife (played by Audrey Long).

He manages to escape, tells his story to a detective, and becomes a decoy to bring the crooks out of hiding.

Friday

Mark of the Claw (*RKO-Radio*)

Own Theatre. 10.30 a.m.
Cast: Ralph Byrd, Kay Christopher, Lyle Latell, Jack Lambert, Ian Keith. **Director:** John Rawlins.

Another adventure in which Dick Tracey, the detective (Ralph Byrd) is called in to investigate a burglary, in which the night-watchman has been killed. He suspects a gang, the leader of which is known as The Claw (Jack Lambert).

The plot develops into a battle of wits between Tracey and The Claw, and eventually leads to the unmasking of the crook behind the robbery and the death of The Claw and his two henchmen.

Demobbed (*Butchers*)

Studio One. 10.45 a.m.
Cast: Nat Jackley, Norman Evans, Dan Young, Betty Jumel, Tommy Dalton, Webster Booth, Anne Zeigler. **Director:** John E. Blakeley.

Reissue. Musical comedy burlesque covering the hectic misadventures of four crazy ex-privates in Civvy Street.

"That Wood Do," a British Foundation short, dealing with the use of wood upon which every home and industry depends in some manner or other, will also be shown.

Tuesday

Singapore (*G.F.D.*)

Studio One. 10.30 a.m.
Cast: Fred MacMurray, Ava Gardner, Roland Culver, Thomas Gomez, Spring Byington. **Director:** John Brahm.

Continued at foot of column 2

PEOPLE

Showmen Win Trip to Paris—Norwich and Blackpool Changes

A FREE trip to Paris has been won by W. F. FOSTER, of the Picture House, Dalston, and JOHN BEE, of the Gaumont, Worcester, for the best exploitation programme for G.F.D.'s English language version of the Gaumont-French picture, "A Cage of Nightingales," recently released on the G.-B. circuit.

W. F. FOSTER *JOHN BEE*

The competition was organised by E. T. Carr and John Woolf, joint managing directors of G.F.D., who, with Miss Julia Wolf, head of their French film department, and officials of G.-B.'s exploitation section, were the judges of the contest.

The winners, together with their wives, will spend a week's holiday in the French capital as the guests of the Gaumont-French company. They will leave Victoria on the Golden Arrow on September 29, accompanied by P. M. B. Smith, of the G.-B. exploitation department.

While in Paris, Mr. Foster and Mr. Bee will pay a visit to the Gaumont-French studios, where they will lunch with Noel-Noel, star and author of "A Cage of Nightingales," whose latest film, "Le Pere Tranquille," will shortly be seen in London. They will also be entertained to luncheon by the French national Press. During their visit they will attend a number of French kinemas and study exploitation methods used on the Continent.

J. J. McCRACKEN, the Rochdale (Lancs) exhibitor, has been adopted as Conservative candidate for the Brimrod Ward at the coming Rochdale municipal elections.

The licences of the Savoy, King's Norton, have been transferred from REGINALD J. SHAW to manager R. SIDNEY HOMER, who was formerly at the Sheldon Kinema.

The Regent Kinema, Norwich, this week loses its house manager. ALFRED BENNETT, who, owing to his wife's ill-health, has been transferred to the A.B.C.'s house at Islington on compassionate grounds. NORMAN SCOTT-BUCCLEUCH is the manager at the Regent, with ANTHONY SMITH as his assistant.

HARRY SPENCER, who has been appointed manager of the Palladium, South Shore, Blackpool, went to Blackpool in 1934. His previous local managements have been the Waterloo, South Shore; Dominion, Bispham; and Tivoli, Talbot Square, going to the last-named four years ago.

Fred MacMurray and Ava Gardner are about to be married in Singapore when the Japs attack. She is seriously injured and he escapes, believing her dead. After the war he returns to collect some pearls he had secreted in a hotel. He finds her a victim of amnesia and happily married to Roland Culver.

She is kidnapped by a gang who are also seeking the pearls, and in the ensuing fight she is knocked on the head, which restores her memory and ensures a happy ending for all concerned.

Wake Up and Dream (*20th-Fox*)

Century Theatre, Soho Square. 10.30 a.m. and 2.30 p.m.
Cast: June Haver, John Payne, Charlotte Greenwood, Connie Marshall, John Ireland, Clem Bevans, Charles Russell. **Director:** Lloyd Bacon.

A simple story of a dream that came true through a strange adventure for a young sailor and the girl he left behind.

Walter Morosco is the producer.

"Down to Earth" Publicity Talks

Gaumont-British supervisors, circuit publicity managers, and kinema managers, have been gathering at provincial centres throughout the country for special viewings and discussions on Columbia's "Down to Earth," prior to its release on G.-B.'s circuit.

Picture shows G.-B. personnel, who last week gathered in Leeds, chatting with Max Thorpe, Columbia's Assistant Managing Director.

Left to right: Mr. Kay, Leeds; Mr. Willmott, Leeds; Mr. Rayner, Wakefield; Mr. Burton, Bradford; Mr. Symmons, Harrogate; Mr. Gillence, Barnsley; Mr. Chilton, Leeds; Mr. Brown, Barnsley; Mr. Cockburn, Saltaire; Mr. Winter, Columbia Leeds Branch Manager; Mr. Sampson, York; Mr. Bradley, Assistant Circuit Controller; Mr. Kessler-Howes, Director of Publicity, Columbia; Mr. Burnett, Leeds; Mr. Rea, Circuit Publicity Manager; Mr. Mason, Sheffield; Mr. Johnson, Leeds; Mr. Norris, Leeds; Mr. Max Thorpe, Mr. Lister, Bradford; P. M. G. Smith, G.-B. head office Exploitation Manager.

"Reggie." Wolff Leaves Paramount

E. S. WOLFE, after many years' service, is leaving Paramount, where he was Press liaison officer and publicity contact on most of the British pictures.

Before joining Paramount, "Reggie" was in advertising and journalism, and during the war he worked on the Army newspaper, "Union Jack," in Italy.

Obituary

Organist Dies Suddenly

James Bell, organist at the Odeon Theatre, Leicester Square, since it was first opened in 1938, died suddenly on Monday.

Mr. Bell had broadcast a programme of organ music from the theatre that morning, collapsed immediately afterwards, and was taken to Charing Cross Hospital, where he died some hours later.

William Whitehead

William Whitehead, a member of the Manchester kinema trade, died at his home, Fog Lane, Didsbury, last week, at the age of 58 years.

CLASSIFIED ADVERTISEMENT RATES.	
SITUATIONS VACANT	.. 4d. per word.
SITUATIONS WANTED	.. 2d. „ „
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All Classified Advertisements must be pre paid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

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MANAGER (not over 45) for good-class independent release house, Wimbledon area; applications from London, Surrey or Middlesex residents only, will be treated in strictest confidence.—K., Box 407, Kinematograph Weekly.

MANAGER required by independent exhibitor for small Surrey kinema; long experience not essential; state wages.—Z., Box 422, Kinematograph Weekly.

AMERICAN Executive needs a competent Private Secretary.—Please reply, stating age, experience, qualifications and salary desired, to Z., Box 397, Kinematograph Weekly.

DISTRICT Engineer and General Supervisor required for kinema circuit in Palestine; must be fully capable of servicing and installing 35-mm. projectors; Initial contract 30 months, subject to renewal; single man preferred; car driver; salary £725 per annum, including allowances; write, stating age and full details of experience, M., Box 409, Kinematograph Weekly.

SALESMAN required for Newcastle territory; good salary paid to right man.—Write, experience, etc., X., Box 395, Kinematograph Weekly.

SALESMAN required for East Coast territory; good salary paid to right man.—Write, experience, etc., Y., Box 396, Kinematograph Weekly.

EXPERIENCED female Film Examiners, and Learners, required. Five-day week.—Apply, RKO Technical Department, 2/4, Dean Street, London, W.1.

SALESMAN required for Leeds territory; good remuneration for right man. —Reply, giving full details, V., Box 418, Kinematograph Weekly.

FILM Repairer (sub-standard); also girls for Film Despatch work; also young lady required for Film Bookings Clerk.—Write, stating age, experience, salary required, to Wallace Heaton, Library, 127, New Bond Street, W.1.

WANTED, Projectionist, assisting warehouse; day work only; private warehouse.—Apply, Bonded Film Stores, Ltd., 33/35, Endell Street, London, W.C.2.

T.R. CLERK required for major renting company.—Please state age, experience, and salary desired to T., Box 416, Kinematograph Weekly.

FIRST-CLASS projectionist required for preview theatre in country (near London); single man preferred; living accommodation provided; excellent job for first-class man.—U., Box 417, Kinematograph Weekly.

WANTED immediately Chief and Second Projectionists; comfortable positions; West of England.—Apply, Cornel Cinemas, Ltd., 7, St. John Square, Cardiff.

PROJECTIONIST (2nd) required for modern release house; fully experienced. —Commodore, Orpington, Kent.

SITUATIONS WANTED

MANAGER (38), married, seeks higher salaried position; 20 years' small halls experience, including projection; guarantee conscientious service where appreciated; South or South-West Coast preferred; unfurnished accommodation essential.—P., Box 412, Kinematograph Weekly.

ORGANIST desires position, Trainee-Manager; anywhere; good knowledge; smart, keen adaptable; consider Manager-Organist, the latter not essential.—W., Box 419, Kinematograph Weekly.

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SITUATIONS WANTED (Contd.)

MANAGER, free October 1; 25 years' experience, technical knowledge, London area or South Midlands only.—3, Coppermill Lane, E.17.

EXPERIENCED Kinema and Theatre Manager at liberty September 20; excellent references; go anywhere.—Offers, Bell, 64, Silverhill Drive, Newcastle-on-Tyne, 5.

EXPERIENCED Kinema Manager disengaged (bonded); O.K. for publicity and a good electrical knowledge; would consider Relief Manager.—McCann, 6, Cotton Lane, Derby.

EXPERIENCED MANAGER DESIRES CHANGE; BONDED; GOOD REFERENCES; KEEN BUSINESS ABILITY; PRESENT POSITION SEVEN YEARS.—N., BOX 410, KINEMATOGRAPH WEEKLY.

EXPERIENCED Manager disengaged shortly; 30 years' wide experience, five years present position (2,000-seater and restaurant); nothing too large or too small.—S., Box 415, Kinematograph Weekly.

RELIABLE, trustworthy and experienced Manager seeks position as Manager or Assistant Manager. Loyal service; highest references.—Bowhill, 6, Neland Street, Witham, Essex.

FIRST-CLASS Chief Projectionist, A.M.I.E.T. (16 years' experience), desires position; Southern area; extensive knowledge of all sound equipments, etc.; fully conversant with stage shows and broadcasts.—U., Box 392, Kinematograph Weekly.

QUALIFIED Operator, 28 years' experience, London preferred, single; accommodation an asset; £8.—O., Box 411, Kinematograph Weekly.

ORGANIST requires position; 5 years as organist; home or abroad; any type organ.—S., Box 390, Kinematograph Weekly.

SOLO Organist, ten years G.-B., requires position, Organist or Assistant Manager-Organist, from September 29 onwards; go anywhere.—R., Box 414, Kinematograph Weekly.

FOREMAN, keen, loyal, industrious can type, seeks position as Trainee Manager; go anywhere; charge of all staff, publicity and stores with a leading Birmingham Company; N.F.S. (certificated); excellent refs.—X., Box 420, Kinematograph Weekly.

EXPERIENCED Manager desires position; vacant September 15; excellent references; fully conversant all branches; bonded showmanship and business ability assured.—Burton, Hilria Shepam, Western Outway, Grimsby.

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LONDON AND PROVINCIAL TRADE SCREENINGS

Between September 25—October 3

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thur., Sept. 25	10.30 a.m. & 2.30 p.m.	Private Theatre	Golden Earrings	Paramount	Marlene Dietrich	A
,, ,, 25	10.30 a.m.	Private Theatre	Desperate	RKO-Radio	Steve Brodie	A
Fri., ,, 26	10.30 a.m.	Private Theatre	Mark of the Claw	RKO-Radio	Ralph Byrd	A
,, ,, 26	10.45 a.m.	Studio One	Demobbed (Reissue); That Wood Do.	Butchers	Nat Jackley	U
Tues., ,, 30	10.30 a.m.	Studio One	Singapore	G.F.D.	Fred MacMurray	—
,, ,, 30	10.30 a.m. & 2.30 p.m.	Century Theatre	Wake Up and Dream	20th Century-Fox	June Haver	—
Thur., Oct. 2	10.30 a.m.	Studio One	They Won't Believe Me	RKO-Radio	Robert Young	A
		BIRMINGHAM.				
Tues., Sept. 30	10.30 a.m.	Scala	The Long Night	RKO-Radio	Henry Fonda	A
,, ,, 30	10.30 a.m.	Futurist	Desert Fury	Paramount	Lizabeth Scott	A
Wed., Oct. 1	10.30 a.m.	Scala	Bachelor Knight	RKO-Radio	Cary Grant	A
Fri., ,, 3	10.30 a.m.	Futurist	A Likely Story	RKO-Radio	Bill Williams	U
,, ,, 3	10.30 a.m.	Scala	Uncle Silas	G.F.D.	Jean Simmons	A
		BRISTOL.				
Fri., Oct. 3	10.30 a.m.	News Theatre	Uncle Silas	G.F.D.	Jean Simmons	A
		CARDIFF.				
Tues., Sept. 30	10.30 a.m.	Olympia	The Long Night	RKO-Radio	Henry Fonda	A
,, ,, 30	11 a.m.	Park Hall	Gangs Incorporated (Reissue)	Renown	Alan Ladd	A
Wed., Oct. 1	10.30 a.m.	Empire	Bachelor Knight	RKO-Radio	Cary Grant	A
,, ,, 1	11 a.m.	Park Hall	City Without Men (Reissue)	Renown	Linda Darnell	U
Fri., ,, 3	10.45 a.m.	Park Hall	Random Harvest (Reissue)	M-G-M	Ronald Colman	A
,, ,, 3	10.30 a.m.	Olympia	A Likely Story	RKO-Radio	Bill Williams	U
,, ,, 3	10.45 a.m.	Empire	Uncle Silas	G.F.D.	Jean Simmons	A
,, ,, 3	10.45 a.m.	Odeon	Desert Fury	Paramount	Lizabeth Scott	A
		GLASGOW.				
Tues., Sept. 30	10.30 a.m.	Savoy	The Long Night	RKO-Radio	Henry Fonda	A
Wed., Oct. 1	10.30 a.m.	Savoy	Bachelor Knight	RKO-Radio	Cary Grant	A
,, ,, 1	10.45 a.m.	La Scala	Variety Girl	Paramount	Bing Crosby	U
Thur., ,, 2	10.45 a.m.	La Scala	Uncle Silas	G.F.D.	Jean Simmons	A
Fri., ,, 3	10.30 a.m.	Regal	Random Harvest (Reissue)	M-G-M	Ronald Colman	U
,, ,, 3	10.30 a.m.	La Scala	A Likely Story	RKO-Radio	Bill Williams	A
,, ,, 3	10.30 a.m.	Picture House	Copacabana	United Artists	Carman Miranda	—
		LEEDS.				
Tues., Sept. 30	10.30 a.m.	Ritz	Random Harvest (Reissue)	M-G-M	Ronald Colman	U
,, ,, 30	10.30 a.m.	Scala	The Long Night	RKO-Radio	Henry Fonda	A
Wed., Oct. 1	10.30 a.m.	Scala	Bachelor Knight	RKO-Radio	Cary Grant	A
Fri., ,, 3	10.30 a.m.	Scala	A Likely Story	RKO-Radio	Bill Williams	U
,, ,, 3	10.45 a.m.	Majestic	Uncle Silas	G.F.D.	Jean Simmons	A
		LIVERPOOL.				
Tues., Sept. 30	10.30 a.m.	Forum	The Long Night	RKO-Radio	Henry Fonda	A
,, ,, 30	10.45 a.m.	Majestic	Variety Girl	Paramount	Bing Crosby	U
,, ,, 30	10.45 a.m.	Scala	City Without Men (Reissue)	Renown	Linda Darnell	U
Wed., Oct. 1	10.45 a.m.	Palais de Luxe	Random Harvest (Reissue)	M-G-M	Ronald Colman	U
,, ,, 1	10.30 a.m.	Forum	Bachelor Knight	RKO-Radio	Cary Grant	A
Fri. ,, 3	10.30 a.m.	Forum	A Likely Story	RKO-Radio	Bill Williams	U
,, ,, 3	10.30 a.m.	Trocadero	Uncle Silas	G.F.D.	Jean Simmons	A
		MANCHESTER.				
Tues., Sept. 30	10.30 a.m.	Gaumont	The Long Night	RKO-Radio	Henry Fonda	A
,, ,, 30	10 a.m.	Deansgate	Cafe of Seven Sinners; Zanzibar (Reissues)	Eros	Marlene Dietrich	A
,, ,, 30	10.30 a.m.	Oxford Street	Ginger	Pathe	Frank Albertson	U
,, ,, 30	10.45 a.m.	Theatre Royal	Variety Girl	Paramount	Bing Crosby	U
Wed. Oct. 1	10.30 a.m.	Gaumont	Bachelor Knight	RKO-Radio	Cary Grant	U
,, ,, 1	10 a.m.	Deansgate	Secret Mission; Ex-Champ (Reissues)	Eros	Hugh Williams	U
,, ,, 1	10.45 a.m.	Theatre Royal	Murder at Malibu Beach	Pathe	Sidney Toler	A
,, ,, 1	10.45 a.m.	Gaiety	Amongst the Thieves	Columbia	Ken Curtis	U
Thur., ,, 2	10 a.m.	Deansgate	Eagle Squadron; Mad Doctor of Market St. (Reissues)	Eros	Robert Stack	A
,, ,, 2	10.45 a.m.	Theatre Royal	Pride of the Bowery	Pathe	Leo Gorcey	A
,, ,, 2	10.45 a.m.	Gaiety	Golden Lady	Columbia	Charles Starrett	U
Fri., ,, 3	10.30 a.m.	Oxford Street	A Likely Story	RKO-Radio	Bill Williams	U
,, ,, 3	10.45 a.m.	Deansgate	Gentleman from Texas	Pathe	Johnny Mack Brown	U
		NEWCASTLE.				
Tues., Sept. 30	10.30 a.m.	Pavilion	The Long Night	RKO-Radio	Henry Fonda	A
,, ,, 30	10.30 a.m.	Stoll	Variety Girl	Paramount	Bing Crosby	U
Wed., Oct. 1	10.30 a.m.	Pavilion	Bachelor Knight	RKO-Radio	Cary Grant	A
,, ,, 1	10.30 a.m.	Grainger	Random Harvest (Reissue)	M-G-M	Ronald Colman	U
Fri., ,, 3	10.30 a.m.	Essoldo	A Likely Story	RKO-Radio	Bill Williams	A
,, ,, 3	10.30 a.m.	Pavilion	Uncle Silas	G.F.D.	Jean Simmons	A
		NOTTINGHAM.				
Wed., Oct. 1	10.30 a.m.	Elite	The Long Night	RKO-Radio	Henry Fonda	A
Fri., ,, 3	10.45 a.m.	Scala	Uncle Silas	G.F.D.	Jean Simmons	A
,, ,, 3	10.30 a.m.	Elite	Bachelor Knight	RKO-Radio	Cary Grant	U
		SHEFFIELD.				
Tues., Sept. 30	10.30 a.m.	Cinema House	City Without Men (Reissue)	Renown	Linda Darnell	A
Wed., Oct. 1	10.30 a.m.	Gaumont	The Long Night	RKO-Radio	Henry Fonda	A
Fri., ,, 3	10.30 a.m.	Cinema House	Uncle Silas	G.F.D.	Jean Simmons	A
,, ,, 3	10.30 a.m.	Gaumont	Bachelor Knight	RKO-Radio	Cary Grant	U

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